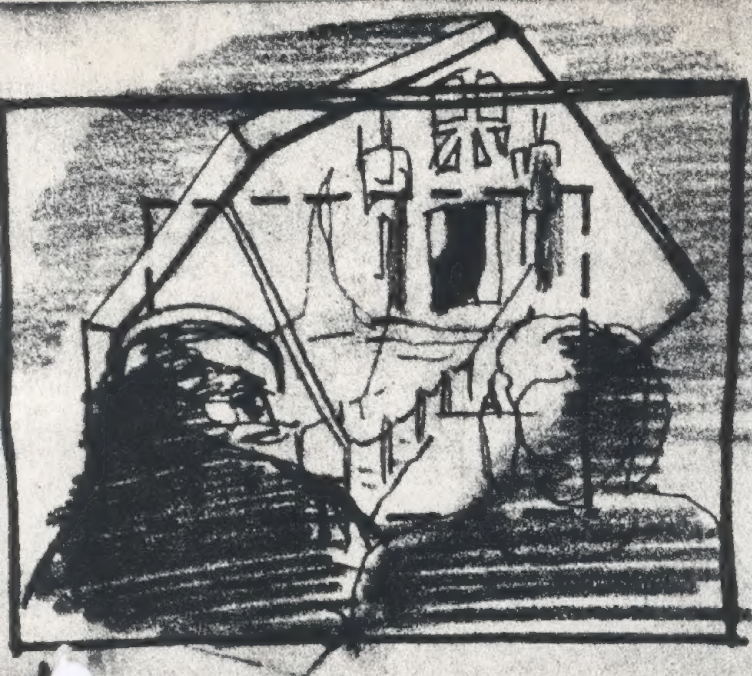


SET-UP 47.



SHOT
77

EPISODE 3. SCENE 21.

THEY SEE THE BRIDGE FROM THE GRAV. SHAFT.

CAM. 1. (G) ON MODEL.

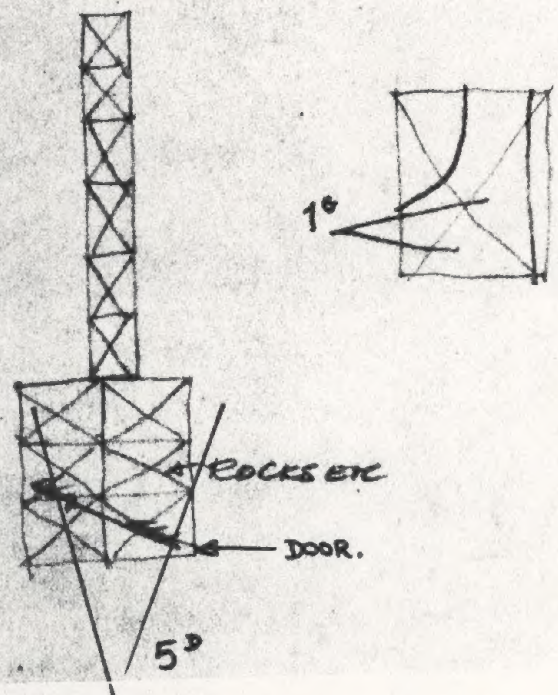
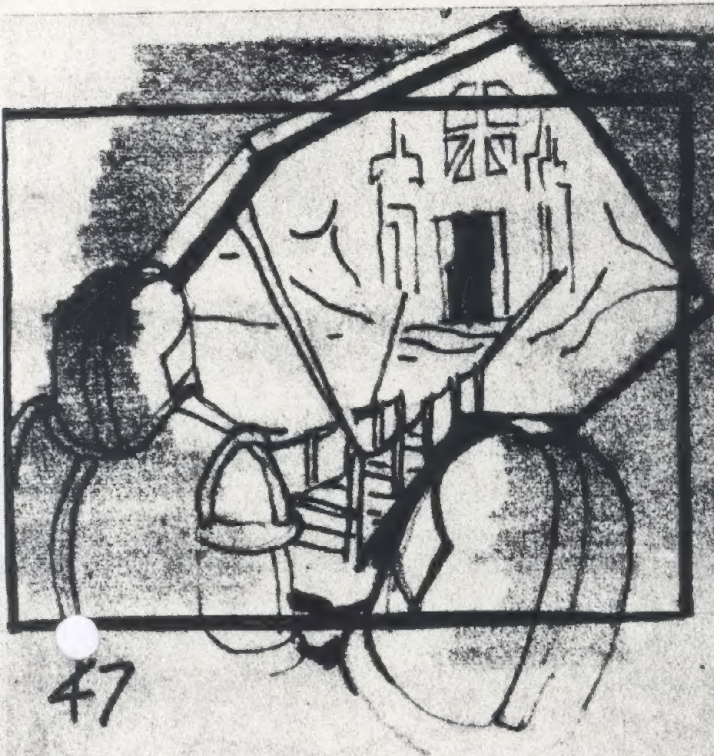
CAM. 5. (D) ON BRIDGE IN BLUE - LOOKING THRU' REAL DOOR.

[CAM. 5. SHOWING DOOR ARTISTS & BRIDGE CHRONA-KEYED OVER
CAMERA 1. PROVIDING MODEL BACKING.
GARBAGE MATTE TO CLEAN COMPOSITE].

SHOT 77 ~ AS ABOVE.

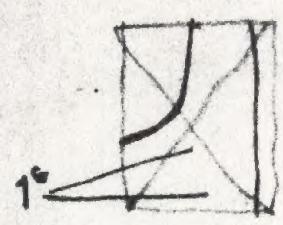
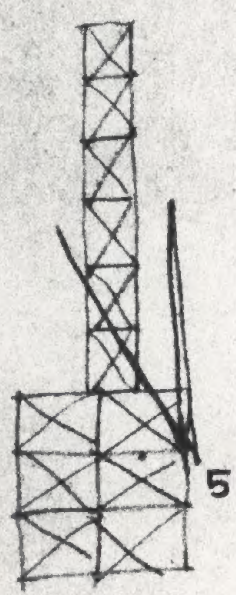
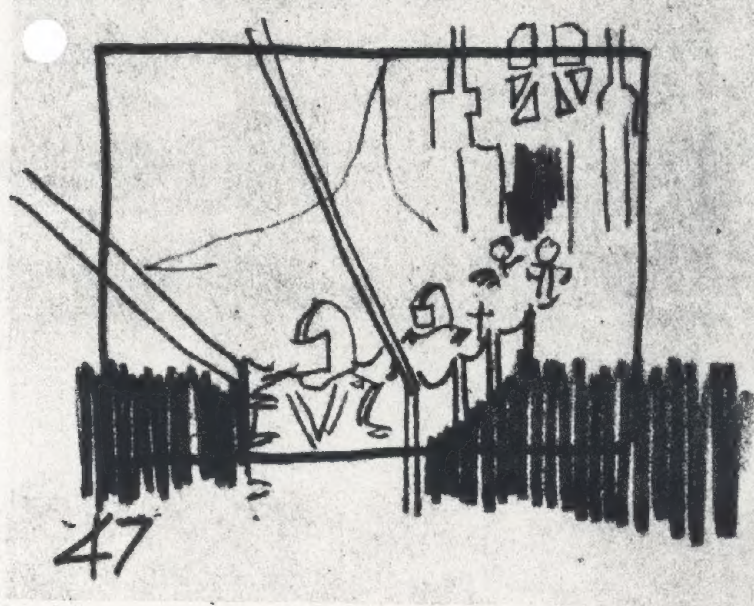
SHOT 79 ~ EP. 3. SC. 27 ~ JACKSON & CREW AT DOORS
IDENTICAL SHOT.

SHOT 81 ~ EP. 3. SC. 29 ~ CROSSING BRIDGE.
SHOT (AS SHOWN OVERPAGE) EXCLUDING THE DOORS



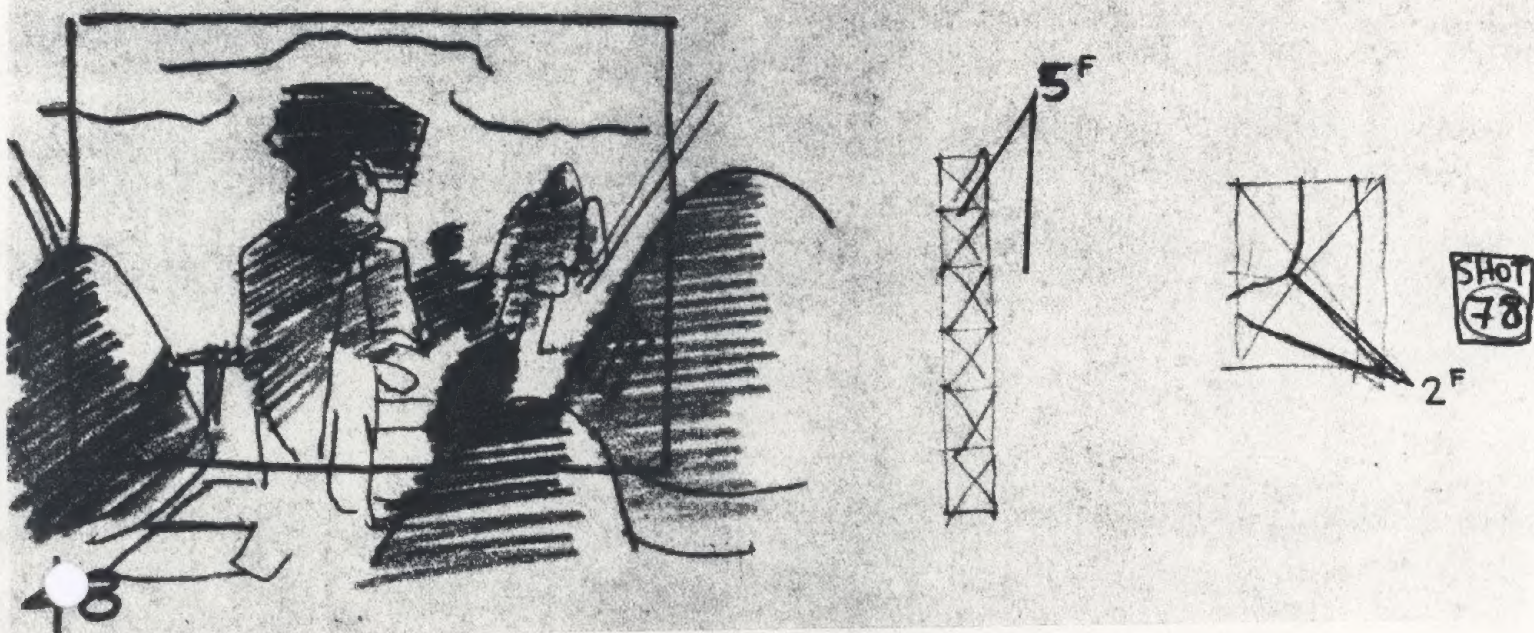
SHOT
70

described on page 1.



17

SHOT
81



EPISODE 3. SCENE 21.

REVERSE ANGLE OF SET-UP 47 ~ GAURDS APPEAR.

CAM. 2^F. (F). ON MODEL.

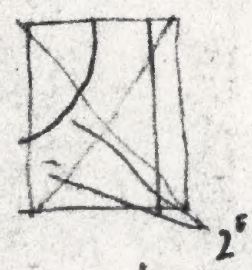
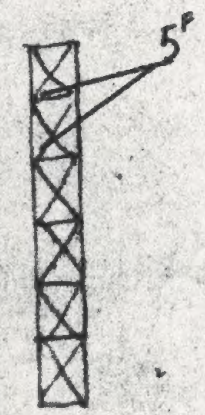
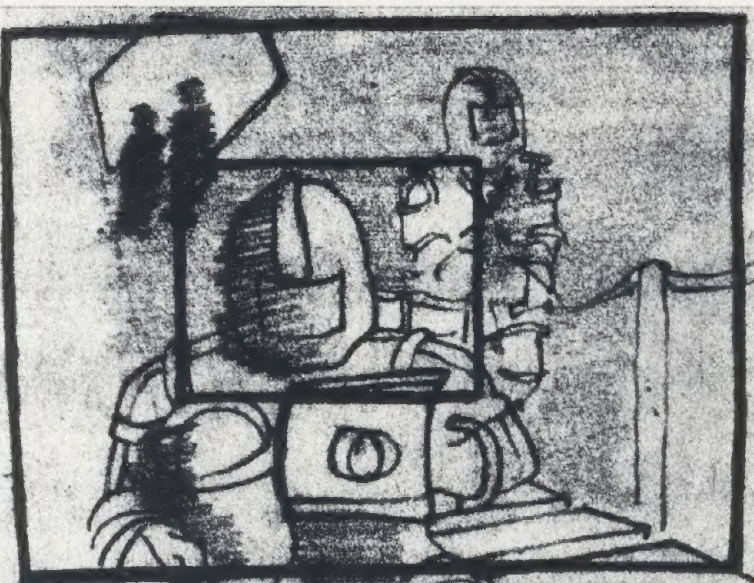
CAM. 5. (F). ON BRIDGE IN THE BLUE.

CAM. 5. CHROMA-KEYED OVER CAMERA. 2. IN MODEL.
GARBAGE-MATTE TO CLEAN-UP COMPOSITE.

SHOT. 78. ~ AS ABOVE.

SHOT. 80. ~ EP. 3. SC. 27. ~ HERRICK RUSHES FORWARD.

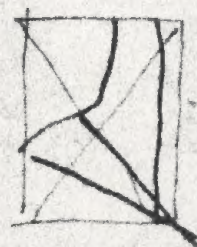
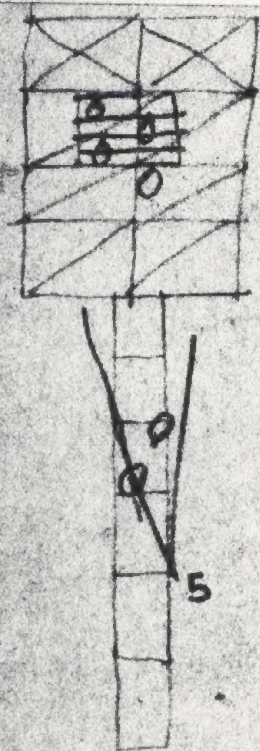
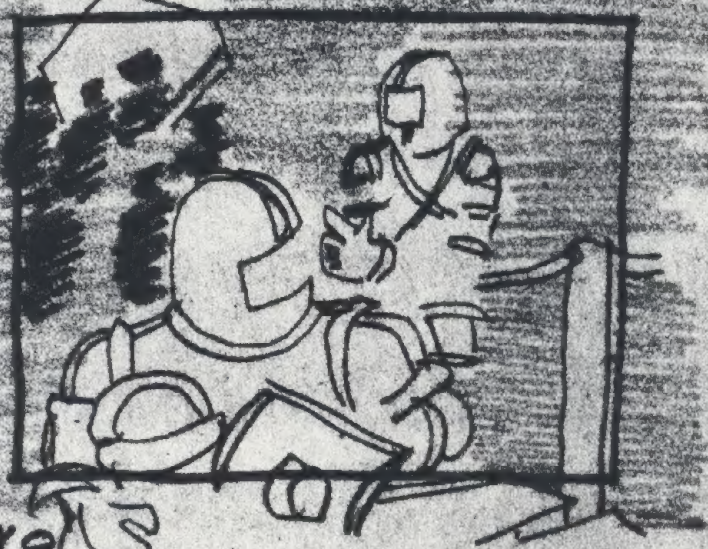
SHOT. 82. ~ EP. 3. SC. 29. ~ PARTY RETURN ACROSS BRIDGE.



48

SCENE 27 EPISODE 3

as described on page 3.

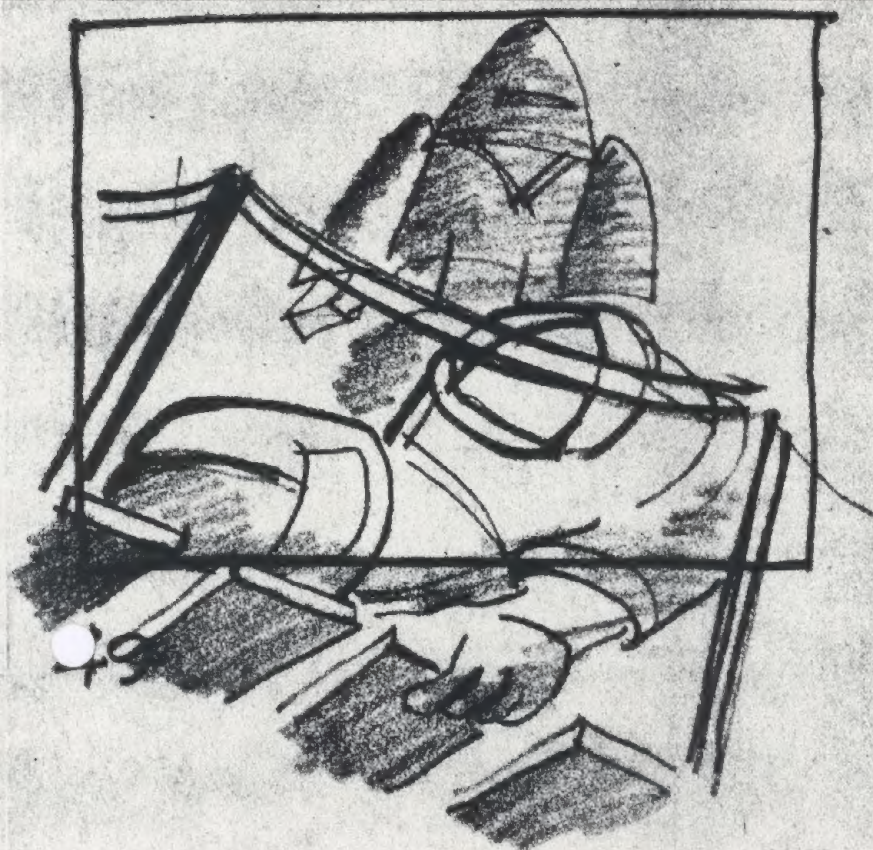


48

SCENE 29. EPISODE 3.

SET-UP 49.

5.



SHOT
83

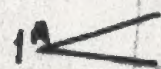
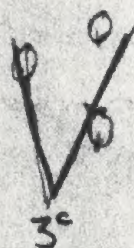
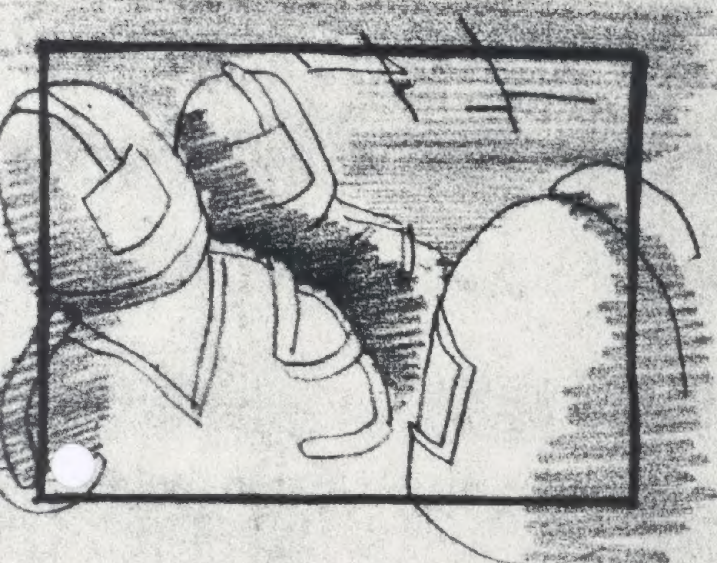
EPISODE 3. SCENE 29.

RASK LOOKS AT BODY OF HERRICK.

CAM. 1.(G). ON MODEL.

CAM. 4.(A). ON 2/5 LOW ANGLE ON BRIDGE IN BLUE.

CAM. 4's 2/5 CHROMA-KEYED OVER CAM. 1. ON MODEL.

SET-UP 25.SHOT
46

25

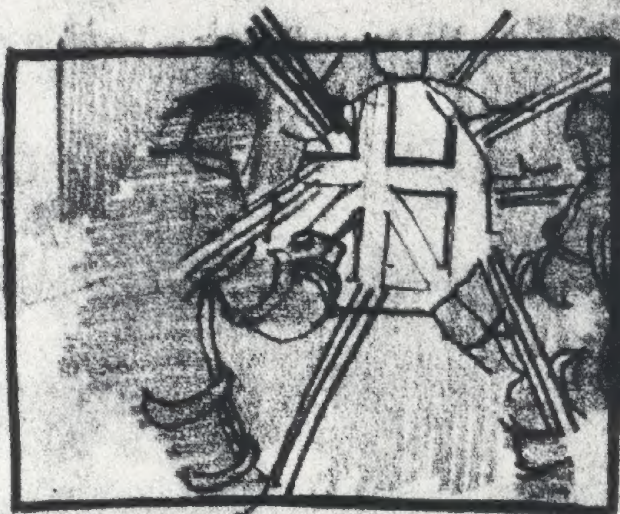
EPISODE 3. SCENE 2.

AIMING GUNS AT DOOR.

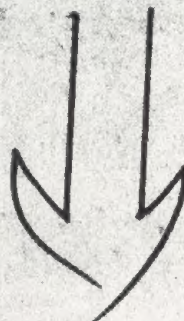
CAM. 1^A ON MODEL.CAM. 3^C ON 3/S IN BLUE.

 CAM 3's 3/S CHROMA-KEYED ON TO CAM.1.

SET-UP. 28.



SEE BELOW



SHOT
47

28

EPISODE 3. SCENE 2.

THEY BLAST THE DOOR ~ BASICALLY AS SET-UP 27.

CAM. 2 (c). ON NOBEL OF TUNNEL.

CAM. 3. (c). ON DOOR BACKED BY BLUE. [LOCKED OFF].

CAM. 5. (b). ON FOREGROUND ARTISTES IN BLUE AREA.

PASS I.

DOOR OPEN ~ CHARGE SET-OFF

CAM. 3. CHROMA-KEYED OVER CAM. 2 WITH TUNNEL.

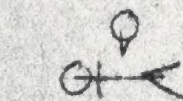
PASS II.

DOOR CLOSED ~

CAM. 5 ON WATCHERS CHROMA-KEYED OVER CAM. 3.
WITH CUT TO PASS I AT EXPLOSION POINT.

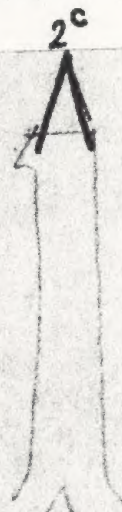


PASS I



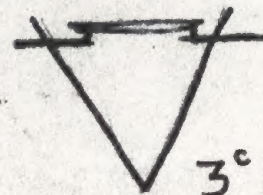
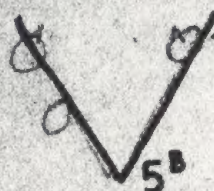
NO GOOD

PASS 2 3c [LOCKED OFF]



SHOT
47

28

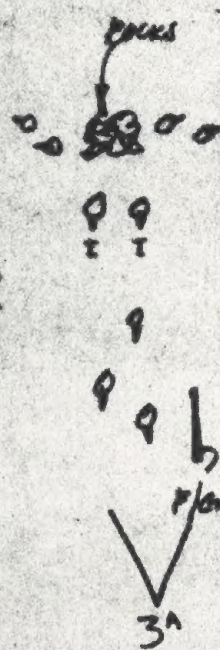
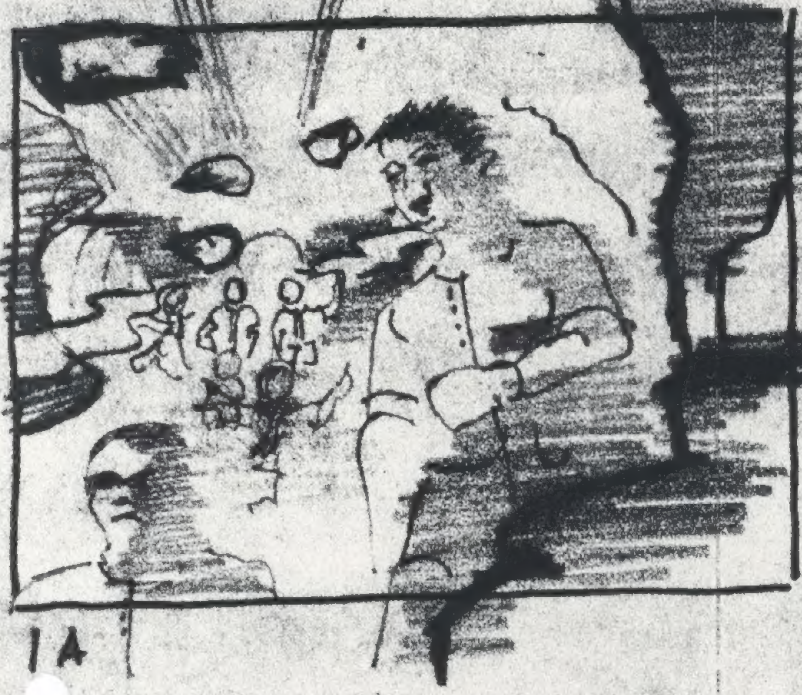


3c [LOCKED OFF]

SET-UP. 1.

8

SHOT 1



EPISODE. 2. SCENE 13.

PEOPLE RUN FROM ROCKFALL.

SET-UP. 1. (↑) CAM. 2. (A) ON MODEL. CAM. 3. (A) ON ARTISTES WITH BLUE.

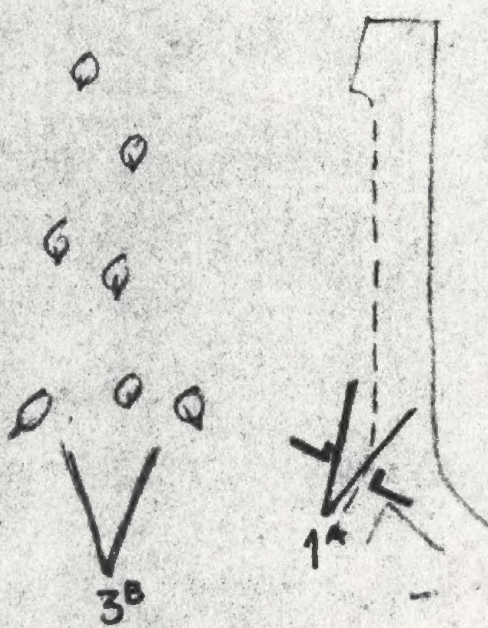
CAM. 3. WITH FLAT IN BLUE CORRESPONDING TO CORNER OF TUNNEL CHROMA-KEYED OVER CAM. 2. ON MODEL. ELECTRONIC-MATTE CORRESPONDS TO FOREGROUND ROCKS.

6

SET-UP. 2. (↓) A CLOSER VERSION OF 1A (ABOVE) - AS GROUP DASH PAST. CAM. 1. (A) ON MODEL. CAM. 3. (B) ON ARTISTES v BLUE.

CAM. 3. IN BLUE CHROMA-KEYED OVER CAM. 1. IN MODEL. ELECTRONIC-MATTE CORRESPONDS TO FOREGROUND ROCKS.

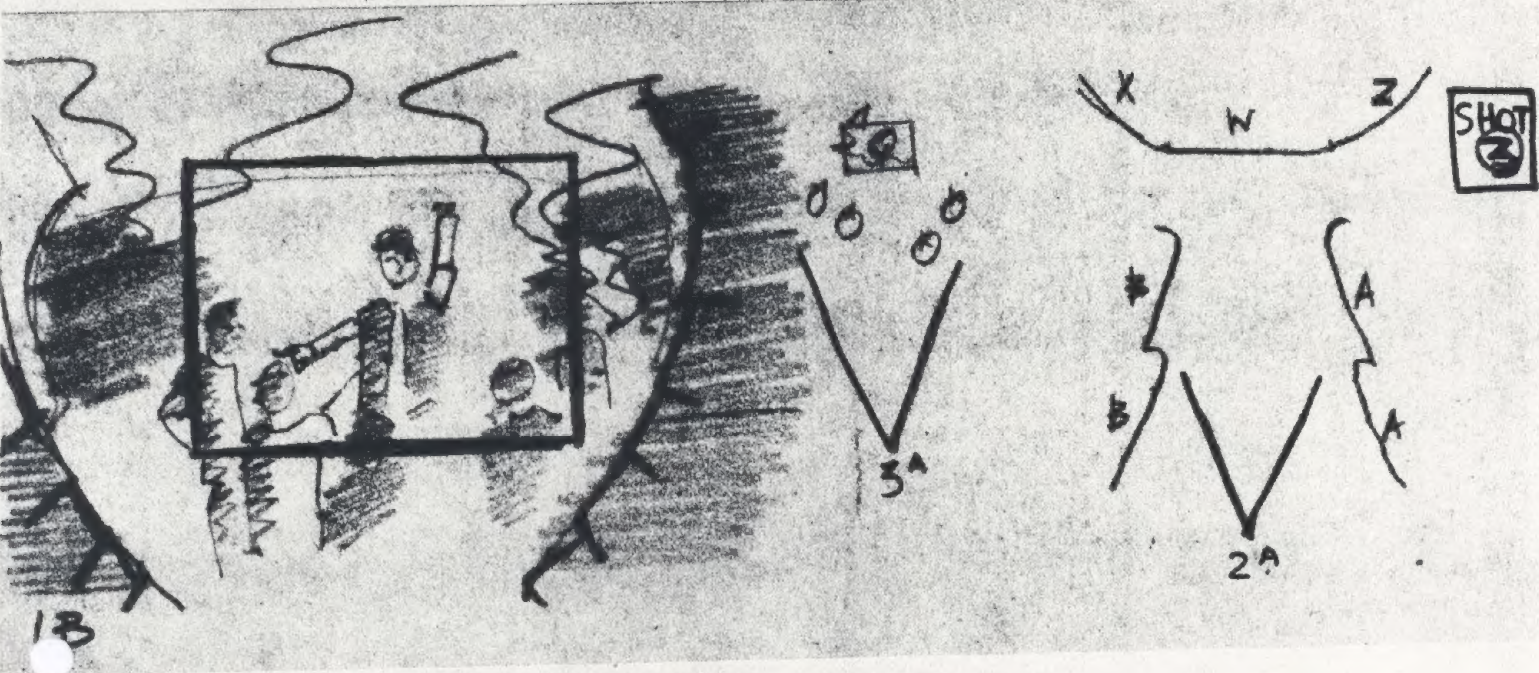
SET-UP. 2.



SHOT 2

2

SET-UP. 1B.



EPISODE 2. SCENE 14.

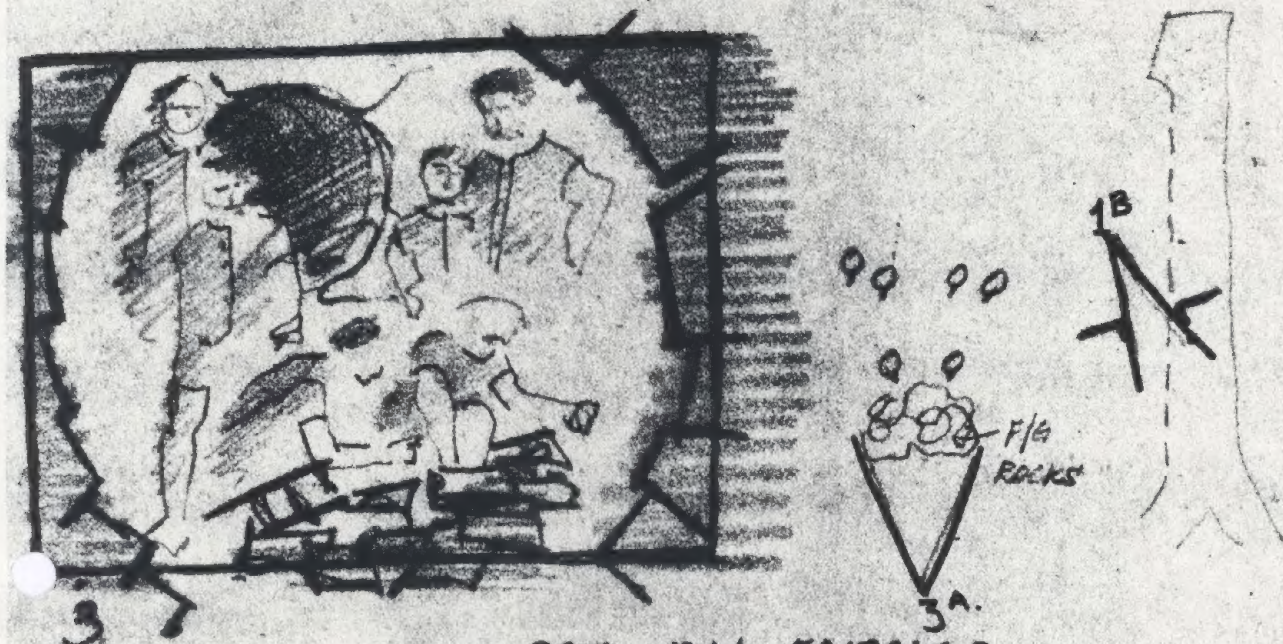
TIGHTER VERSION OF SET-UP 1 WITHOUT FOREGROUND MATTE.

CAM. 2.(A). ON MODEL.

CAM. 3.(A). IN BLUE ON ARTISTES.

CAM. 3. CHROMA-KEYED OVER CAM. 2 ON MODEL.

SET-UP 3.



SCENE 13-14 EPISODE 2.

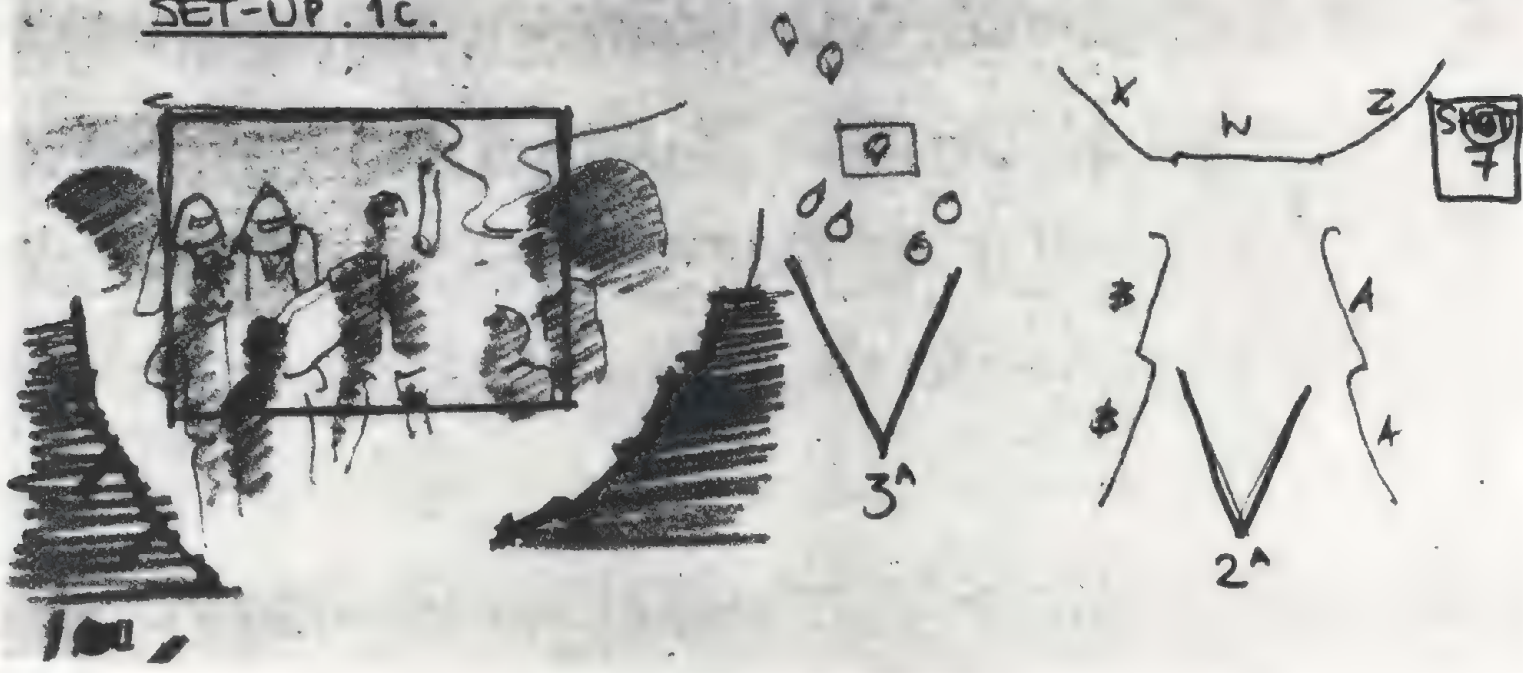
REVERSE OF SET-UP 1.

CAM. 1. (B) ON MODEL TUNNEL.

CAM. 3. (A) THRU' FOREGROUND ROCKS
ONTO ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED ONTO CAM. 1.
ELECTRONIC MATTE CORRESPONDING TO THE
FOREGROUND WALLS IN MODEL.

SET-UP. 1C.



SCENE 19. EPISODE. 2.



TIGHTER VERSION OF 1B.

CAM. 2 (A) ON MODEL. CAM. 3 (A) ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 2. ON MODELS.



SET-UP. 3.

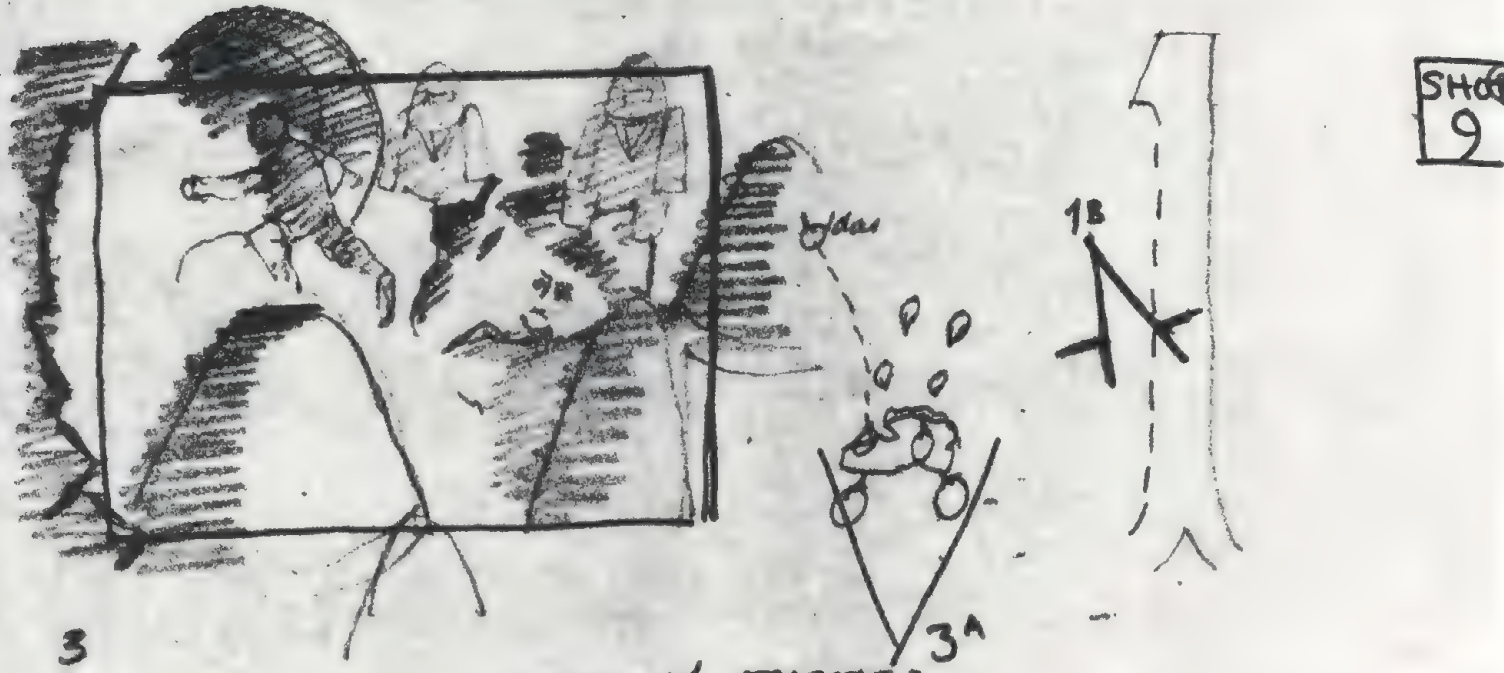


CAM. 1. (B). ON MODEL.

CAM. 3. (A). THRU' FOREGROUND ROLKS ONTO ARTISTES V BLUE.

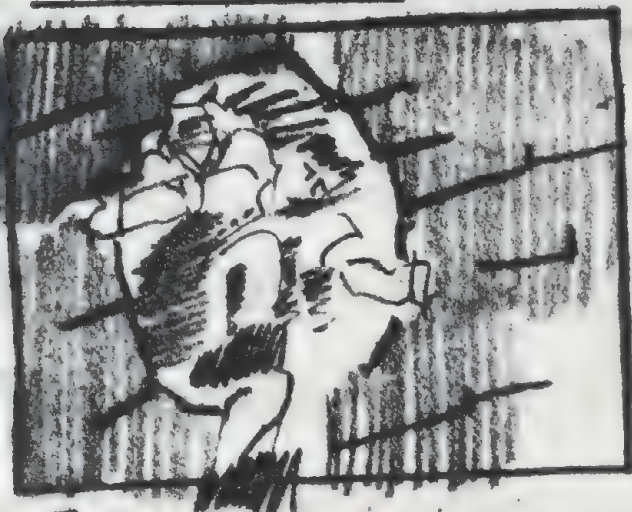
CAM. 3. CHROMA-KEYED OVER CAM. 1.

ELECTRONIC MATTE CORRESPONDING TO FOREGROUND WALL IN MODEL.



SCENE 19 EPISODE 2

SET-UP. 7.

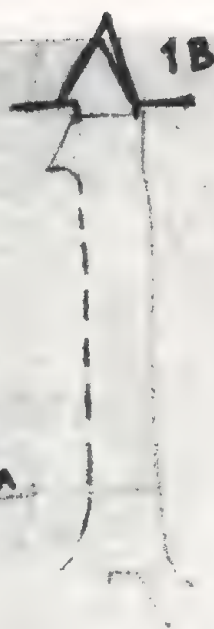


7



BLUE
ROSTRA

3A



1B

124

SHOT
109

EPISODE 2.
SCENE 19.

IDAS SCRAMBLE THRU' A HOLE

CAM. 1(B) ON MODEL. CAM. 3(A) IN BLUE.

CAM. 3 CHROMA-KEYED OVER CAM. 1. IN MODELS.

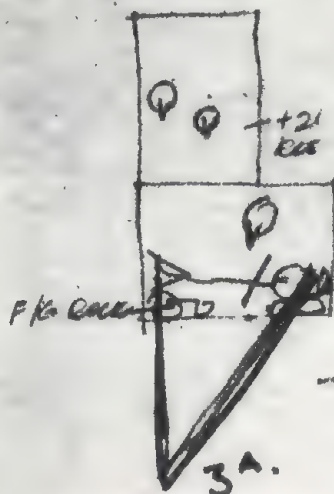
SET-UP. 8.

GAORDS LOOK DOWN ON IDMON AMONGST FALLEN ROCKS.

CAM. 1(C). LOW ANGLE ON MODEL.

CAM. 3(A). LOW ANGLE ON ARTISTES V BLUE.

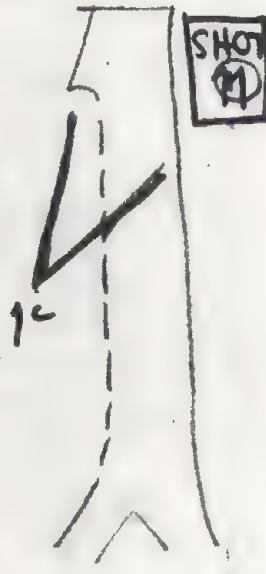
CAM. 3. CHROMA-KEYED OVER CAM. 1.



+21
EES

PK. CAME. 3A

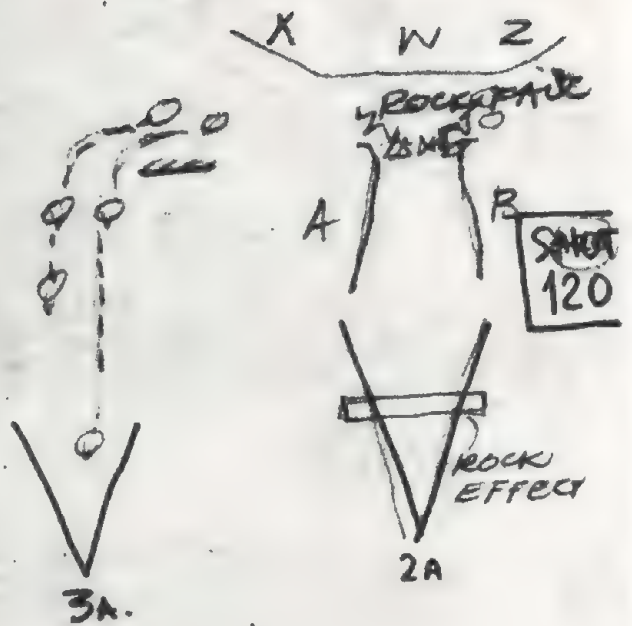
3A.



1C

SHOT
110

8



SET-UP. 1.B. (↑)

CAM. 3. (A). ON ARTISTES V BLUE. CAM 2.(A). ON MODEL WITH FGD. ROCKS.

CAM. 3. CHROMA-KEYED OVER CAM. 2.

EPISODE. 4.
SCENE. 17.

SET-UP 52 (↓)

CAM 1.(E) ON MODEL.
CAM 4.(A) ON ARTISTES VBLUE.

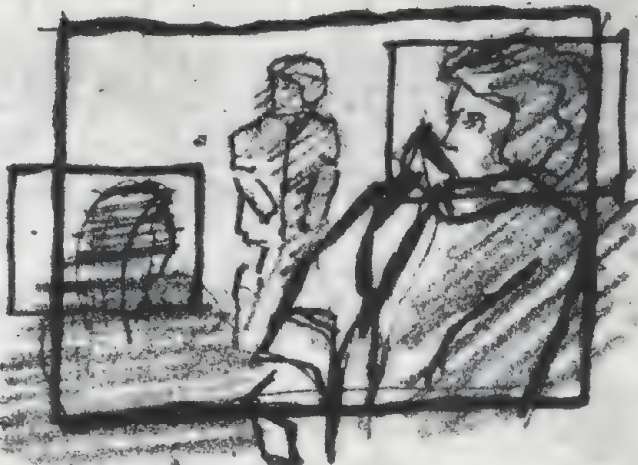
CAM. 4. CHROMA-KEYED ON CAM.1.

INTERCUTTING

SET-UP 53 (↓)

CAM. 2 (A) ON MODEL.
CAM. 3 (A) ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED ON CAM.2.



52 & 53

52
(4A)

53 (3A)

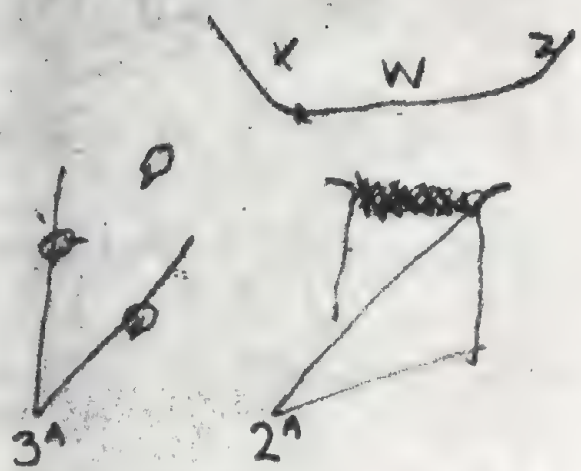
52
(1E)

53
(2A)

SHOTS
121
122



SET-UP .1B



SHOTS
124
126

EPISODE 4. SCENE 20. & SCENE 24.

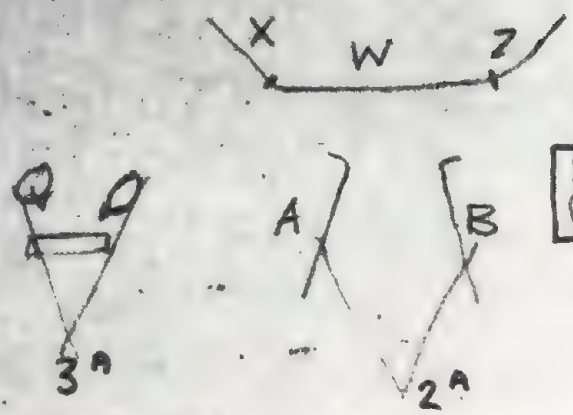
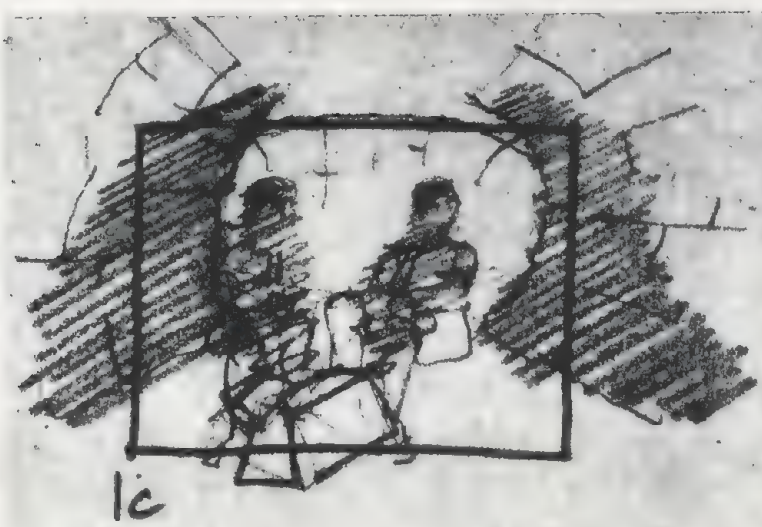
CAM. 2 (A). ON MODEL . CAM 3. (A). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 2.

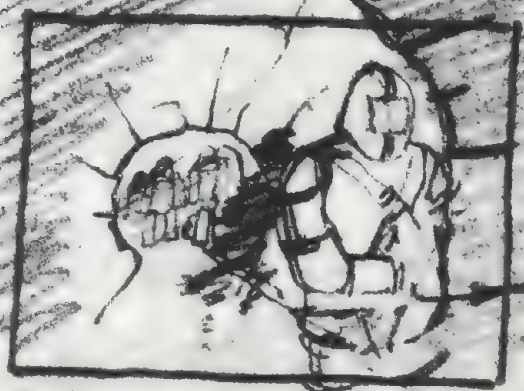
EPISODE. 4. SCENE 3.

SET-UP 1C.

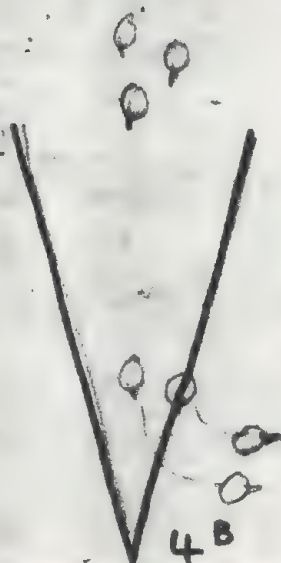
AS ABOVE BUT WIDER.



SHOT
101



14



4B



2B

15

SHOT
102

SET-UP. 14.

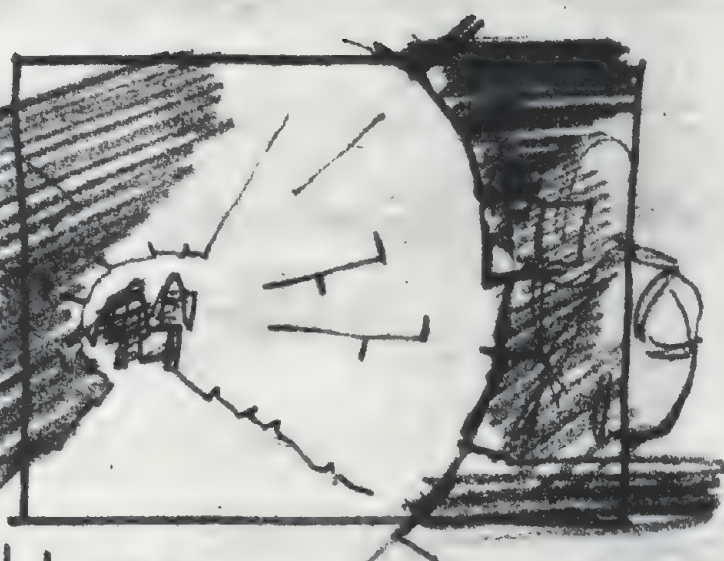
CAM. 2.(B). ON MODEL

CAM. 4 (B). ON ARTISTES V BLUE.

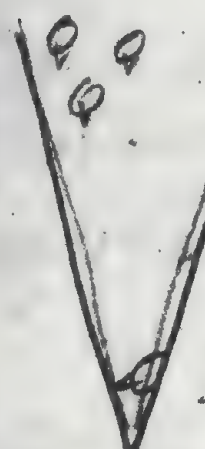
CAM. 4. CHROMA-KEYED OVER CAM. 2.

↓ also used for reverse

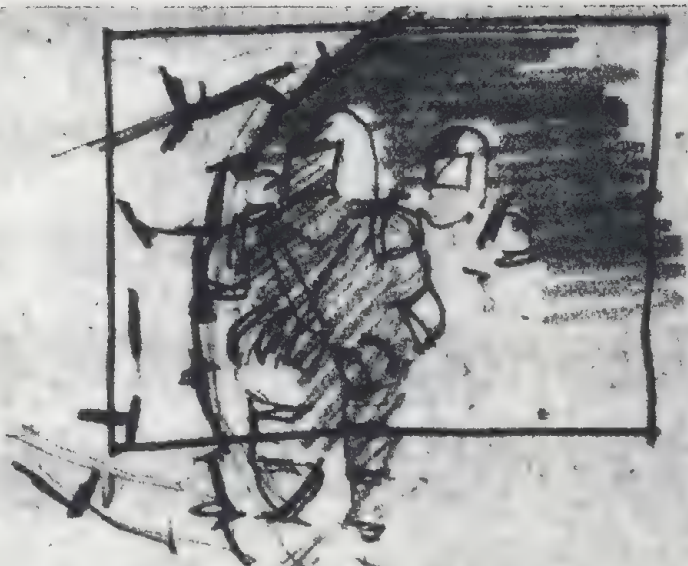
EPISODE. 4.
SCENE 3.



14 REVERSED.



SHOT
105

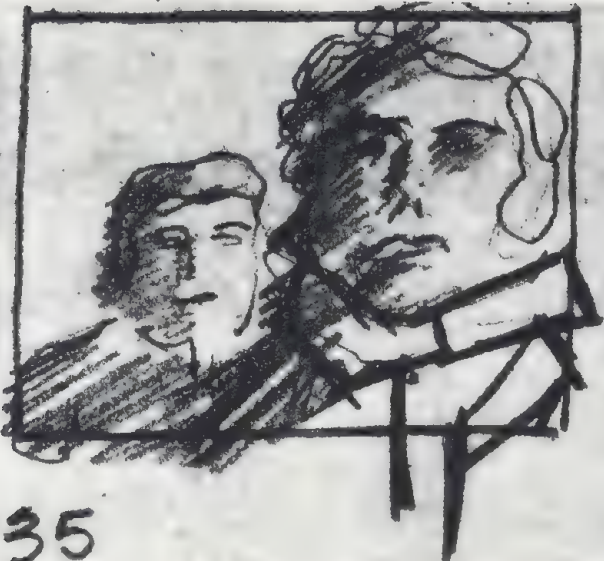


34

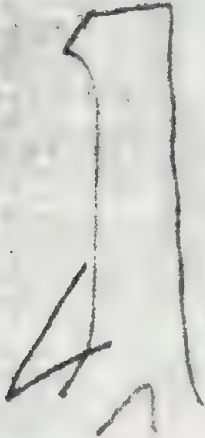
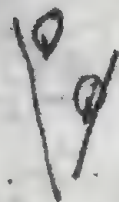


16

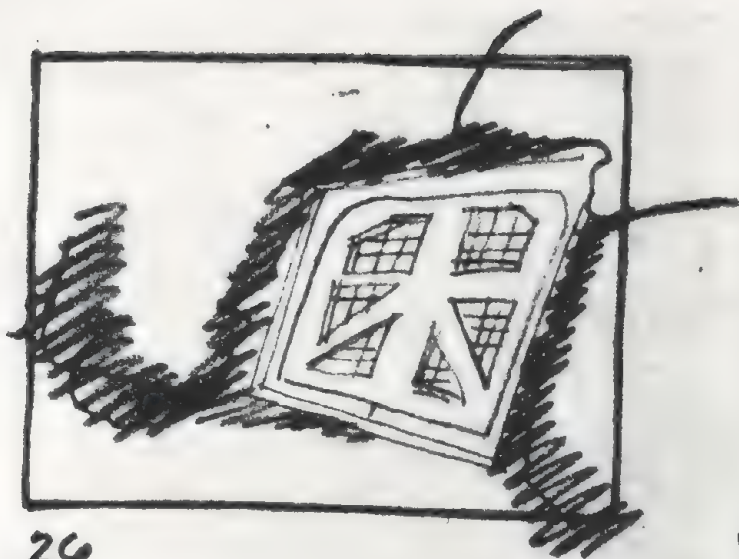
103



35



104



26



49
52
SHOTS
49
52

↑ SET-UP. 26.

CAM. 1 (E). STRAIGHT SHOT OF VENT.

↓ SET-UP. 29.

THE DR. SEES SMOKE.

CAM. 4 (E). ON SMOKE BOX.

CAM. 2 (C). ON MODEL.

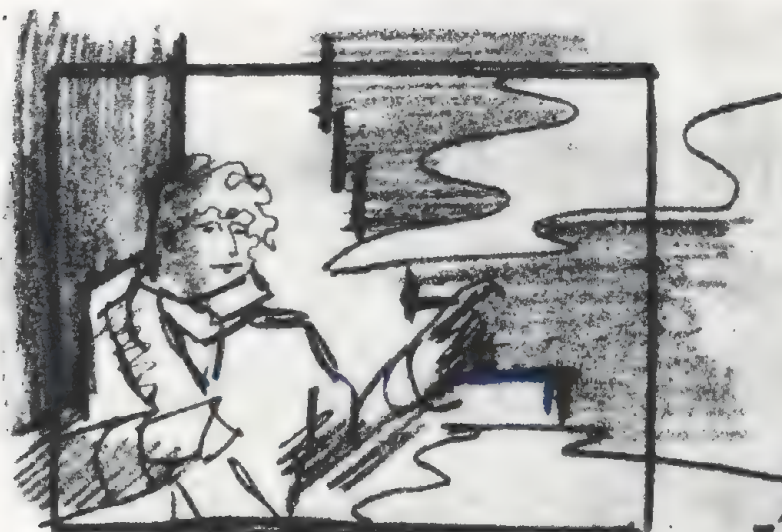
CAM. 3 (E). ON ARTISTES V BLUE. (Thru' Foreground Pieces).

CAM. 3. CHROMA-KEYED OVER CAM'S 4 + 2.

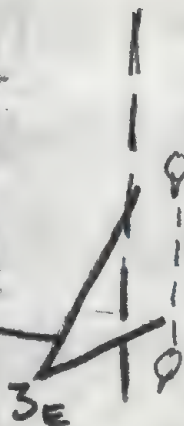
EPISODE. 3.

SCENES. 4 (48/49)

8 (52).

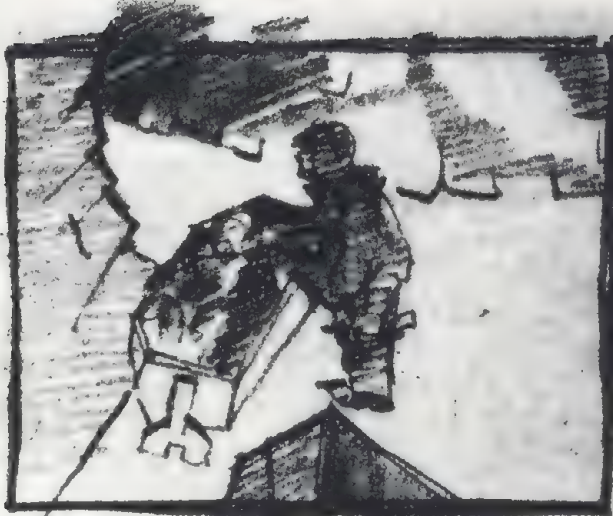


29 (XG 13 BUT NOT TRACKING)

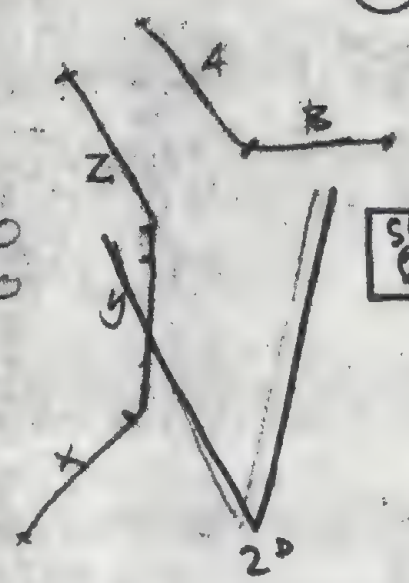
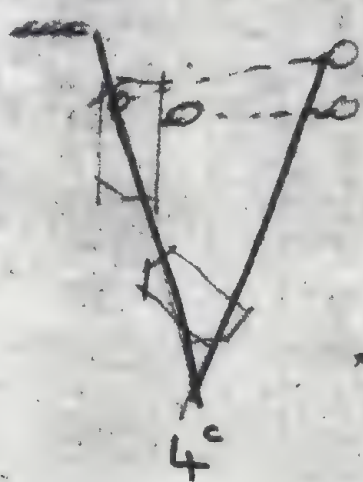


* SUPER SMOKE (4)

SHOT
48



16



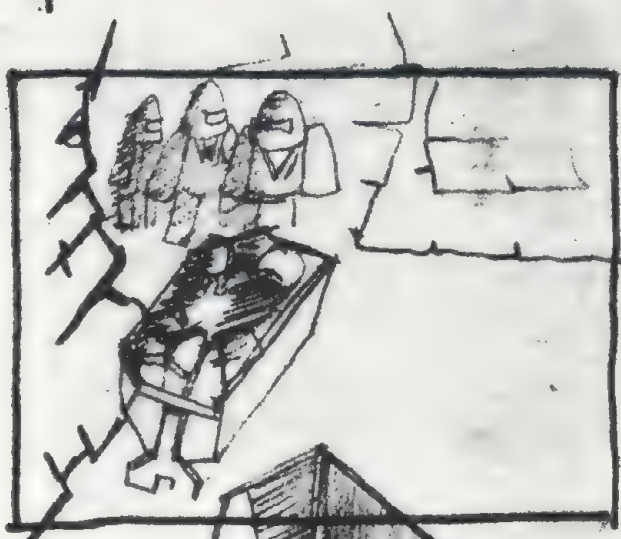
SHOT 23

W/S'S SHOWING DR. + LEEA
HIDING FROM THE GAURDS

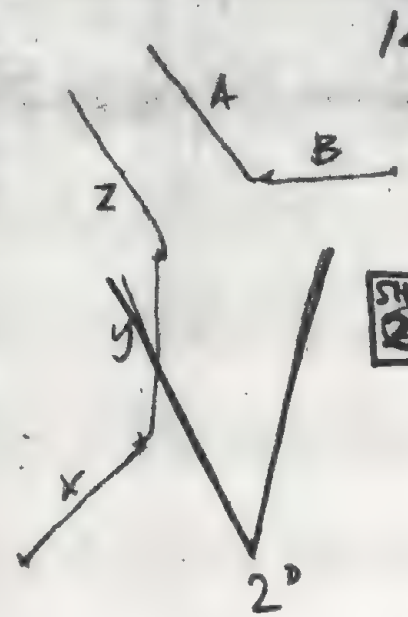
CAM 2 (D). ON THE MODEL.
CAM 4. (C). ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.
GARBAGE MATTE TO CLEAN-UP COMPOSITE.

SET-UP. 16.
EPISODE. 2.
SCENE. 31.

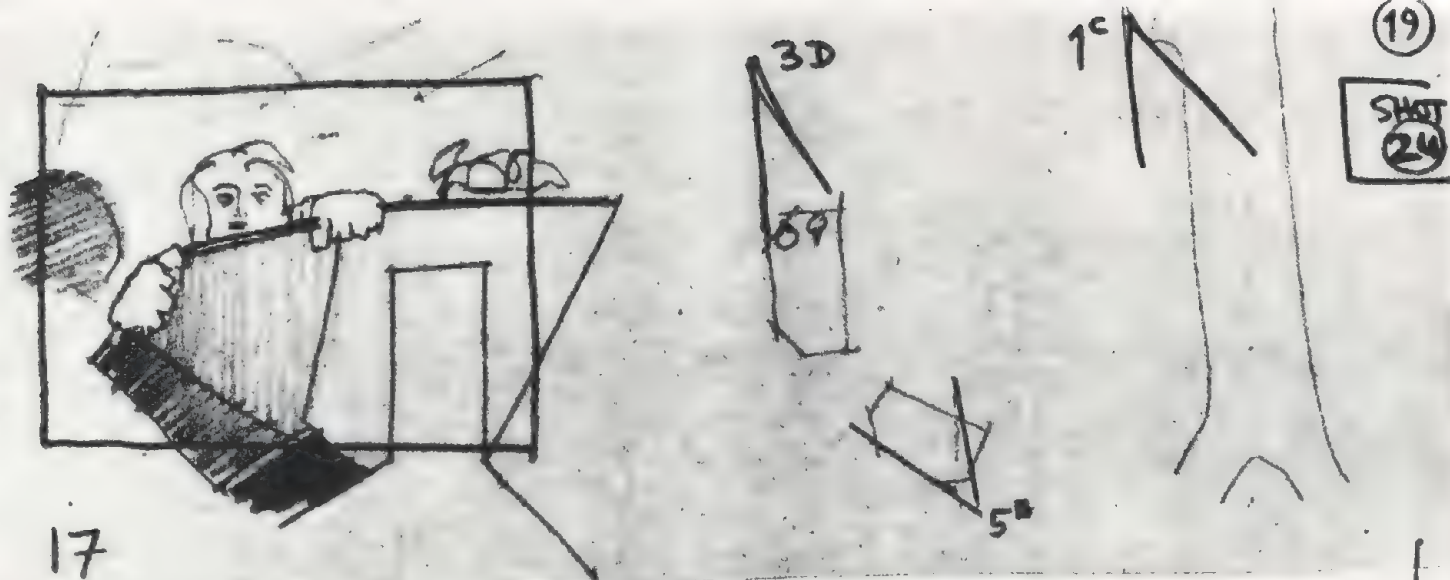


16



14

SHOT 23



17

SET-UP. 17. ↑

LEELA PEEKING OUT OF SKIP.

CAM. 1^c. ON MODEL.

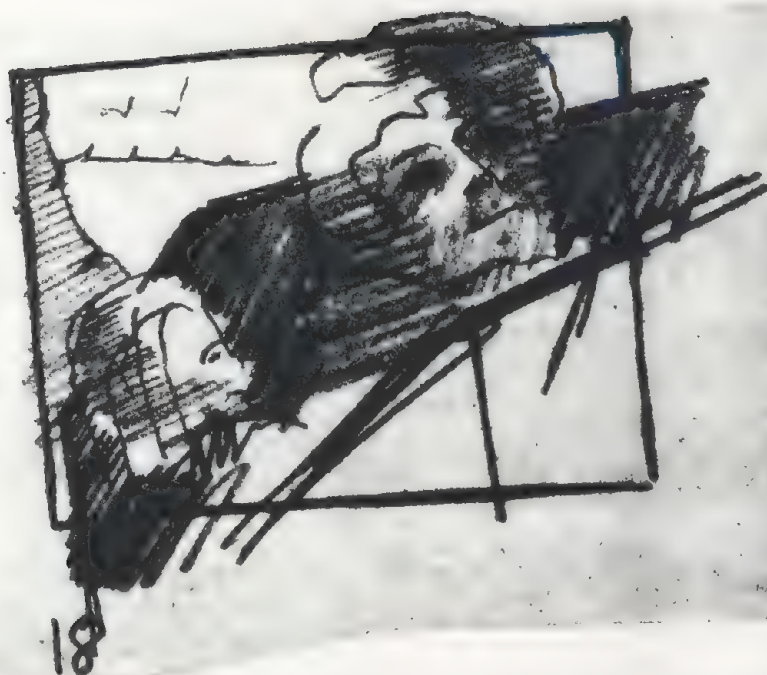
CAM. 3 (D). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.

EPISODE 2.
SCENE 31.

↓ SET-UP. 18.

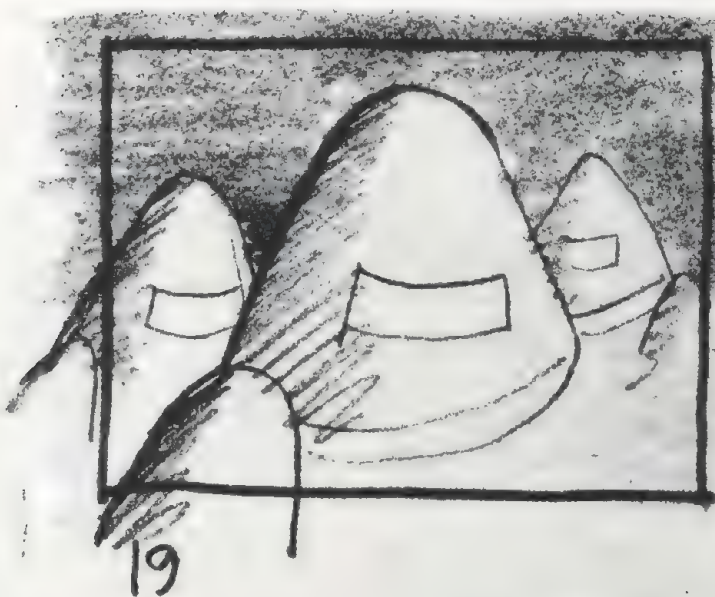
CAM. 5 (B). STRAIGHT — CS. DR + LEELA IN
THE SKIP — MUST NOT
SEE ANY 'BLUE'.



5B.

SHOT
25

SET-UP. 19.



EPISODE 2. SCENE 31.

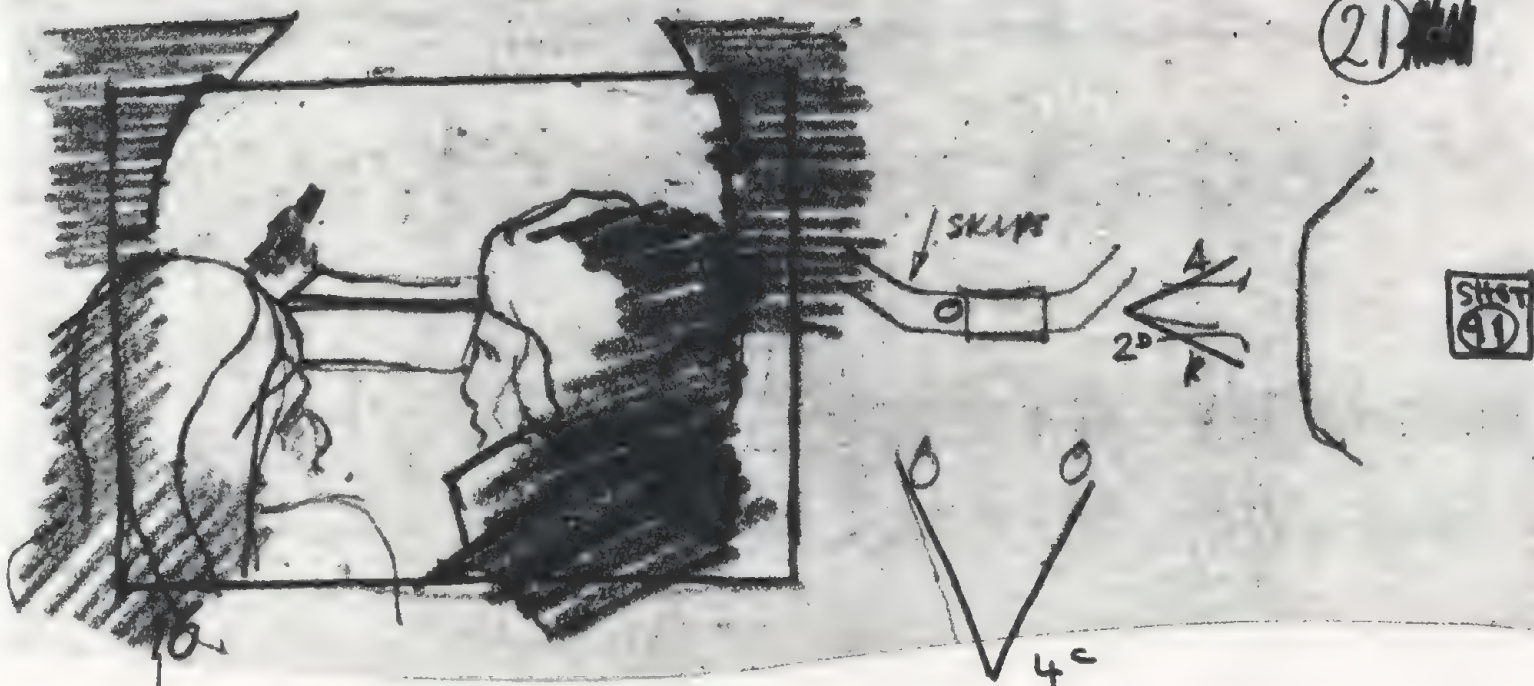
CU. RASK.

CAM 1. (C) ON MODEL.

CAM. 4. (C) ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 1.

21



↑ SET-UP. 16.

CAM. 2 (D) ON MODEL.

CAM. 4 (C) ON ARTISTES AT SKIPS V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.
GARBAGE MATTE TO CLEAN-UP COMPOSITE.

EPISODE 3.
SCENE 31.

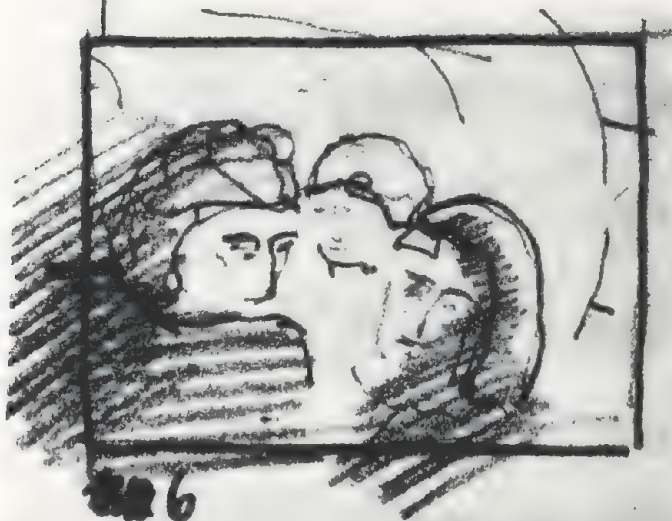
↓ SET-UP. 6.

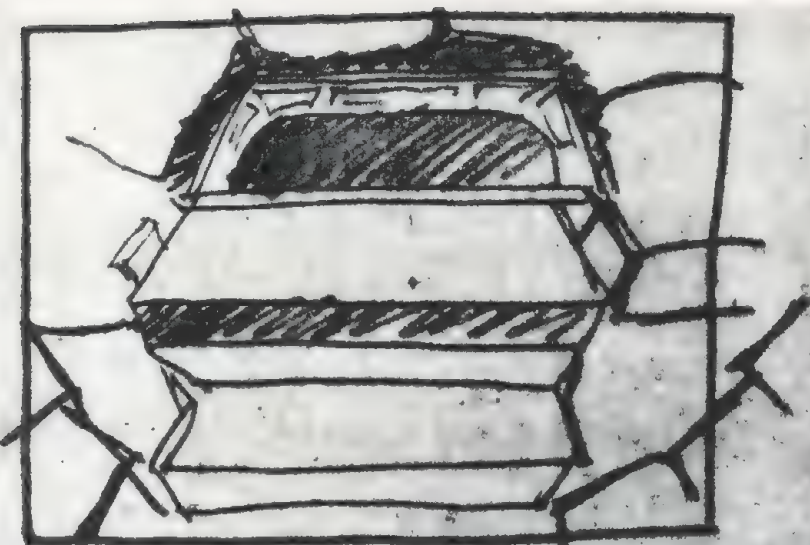
REVERSE OF 91. (2/5 DR + LEEUA).

CAM. 1. (B). MODEL.

CAM. 4. (B). ARTISTES V BLUE.

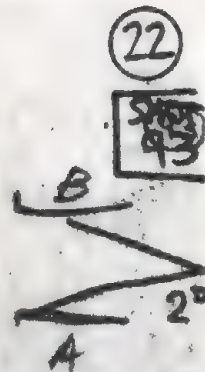
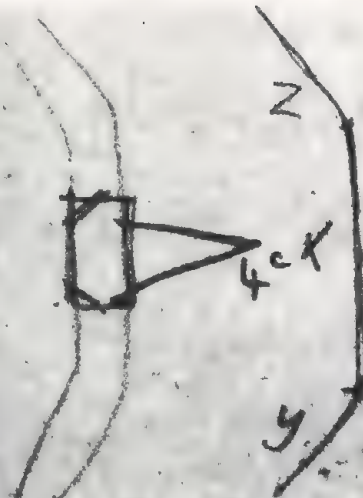
CAM. 4 CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE IF NEC.





16

SCENE 33 EPISODE 3



22

SHOT 93

SET-UP 16.

DR + LEEA'S SKIP FIRST TO GO !

CAM. 2 (D) ON MODEL.

REVERSE OF SH. 92.

CAM. 4 (C) HIGH OVER SKIP

CAM. 4 CHROMA-KEYED OVER CAM. 2.

GARBAGE MATTE TO CLEAN UP COMPOSITE.

6

6

SET-UP 55.

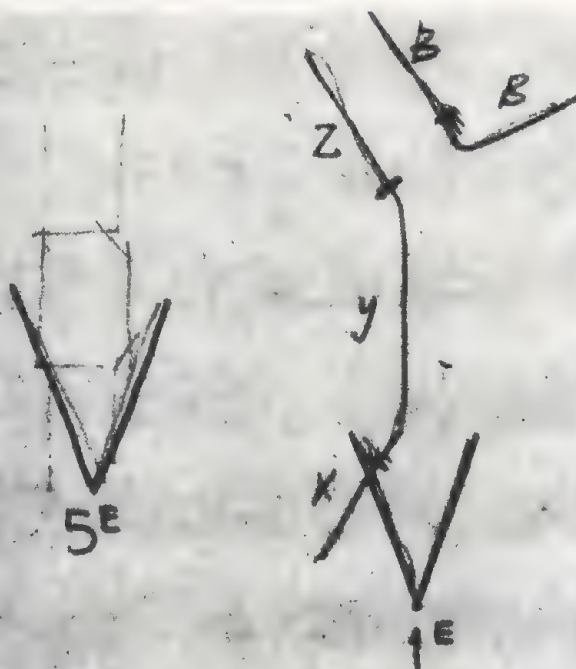
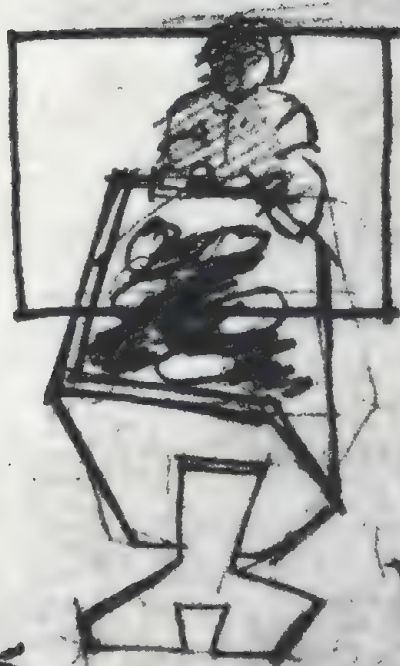
HIGH ANGLE OF SKIP BEING PUSHED ALONG

CAM. 1 (E) ON MODEL (HIGH)

CAM. 5 (E) ON ARTISTES / SKIP V BLUE (HIGH ANGLE).

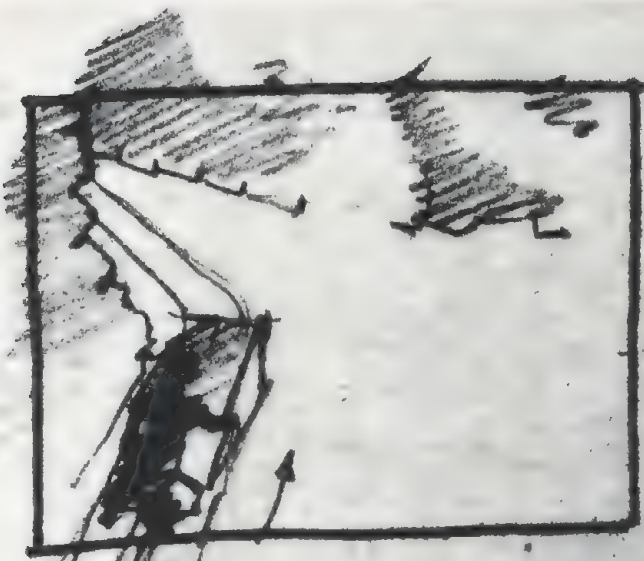
CAM. 5. CHROMA-KEYED OVER CAM. 1.

GARBAGE MATTE TO CLEAN-UP COMPOSITE.

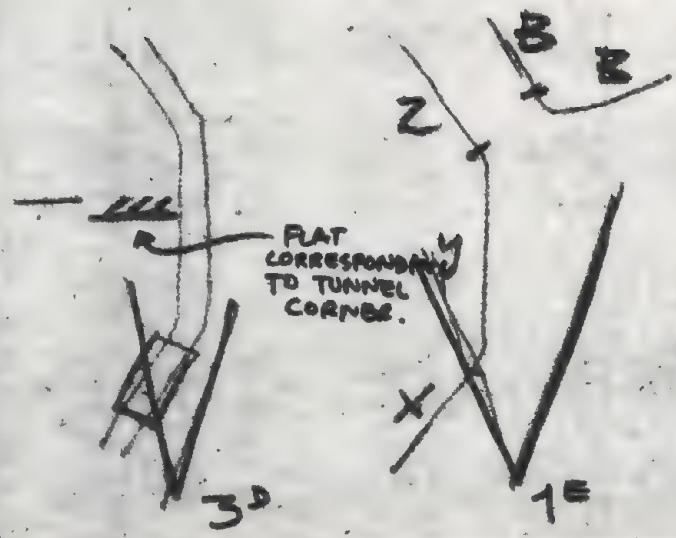


SHOT 94

55



56



SHOT 95

↑ SET-UP. 56.

SKIP PUSHED AROUND CORNER.

CAM. 1 (E) ON MODEL.
CAM. 3 (D) ON ARTISTES / SKIP V BLUE.

CAM. 3 (WITH FLAT ALIGNED TO MODEL CORNER)
CHROMA-KEYED OVER CAM. 1.
GARBAGE MATTE TO CLEAN-UP COMPOSITE.

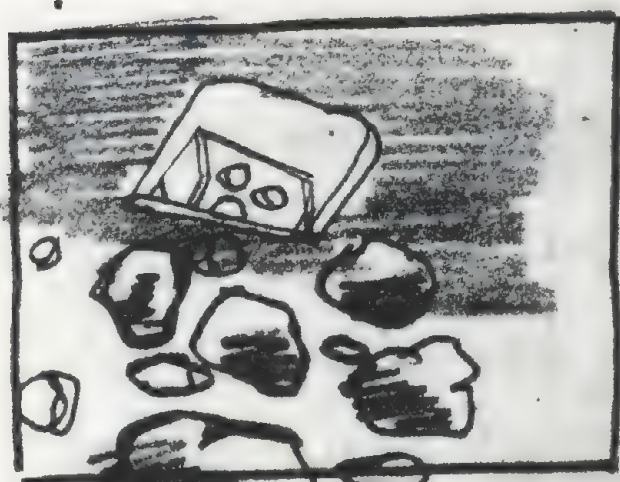
EPISODE 3.
SCENE 33.

↓ SET-UP 57.

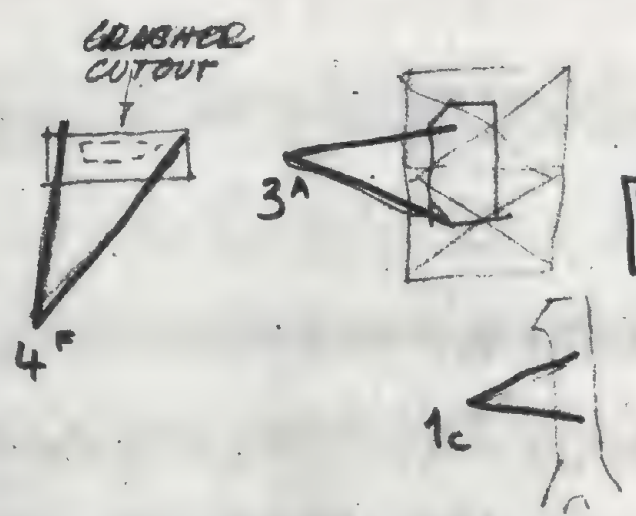
SKIP TIPPING DOWN CRUSHER.

CAM. 1. (C). ON MODEL OF TUNNEL.
CAM. 4. (F). ON CRUSHER CUT-OUT SHAPE.
CAM. 3. (A). ON SKIP V BLUE.

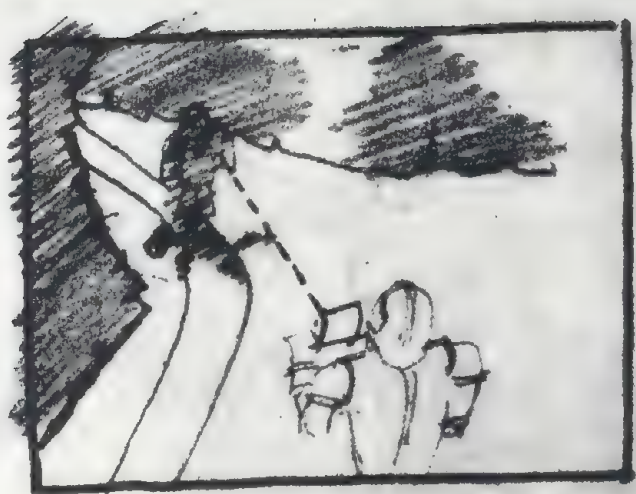
CAM 3 CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE PUTS CAM. 4. AROUND 3+1.



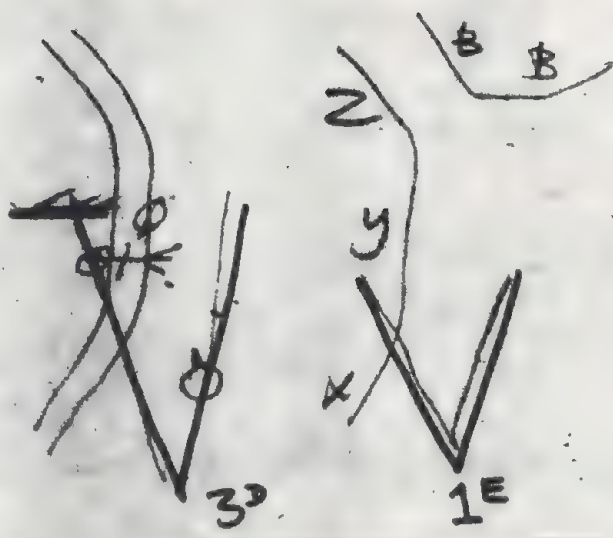
57



SHOT 96



56



SHOT 94

↑ SET-UP. 56. SEE SHOT 95 (PREVIOUS PAGE)

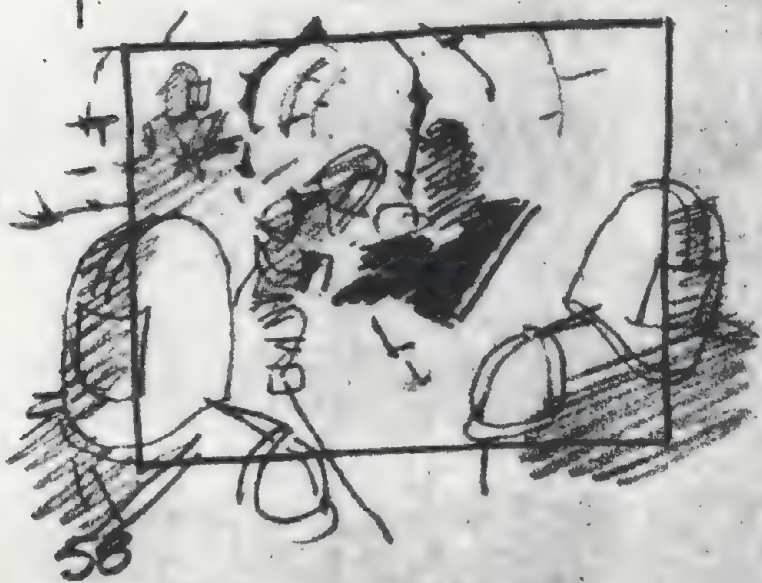
EPISODE . 4.
SCENE . 1.

↓ SET-UP. 58. REVERSE OF SET-UP 56 (ABOVE).

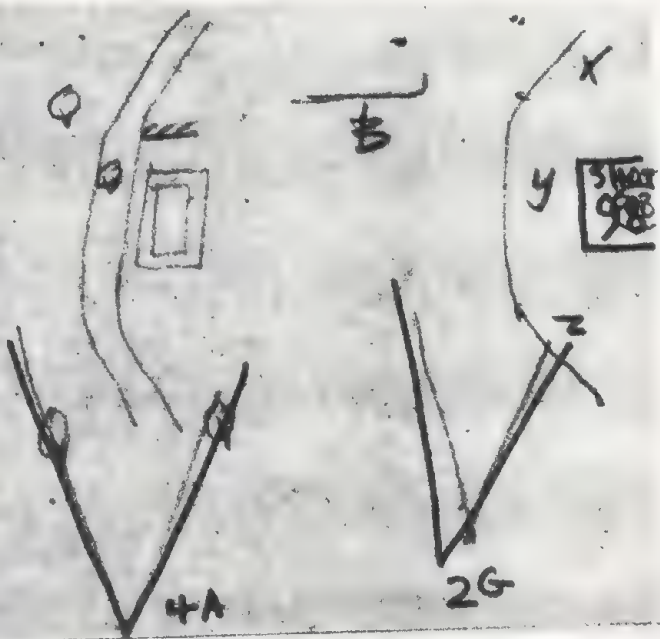
CAM. 2 (G). ON MODEL.

CAM. 4 (A). ON ARTISTES + SKIP V BLUE.

CAM. 4 CHROMA-KEYED OVER CAM. 2.
GARBAGE MATTE TO CLEAN UP COMPOSITE.

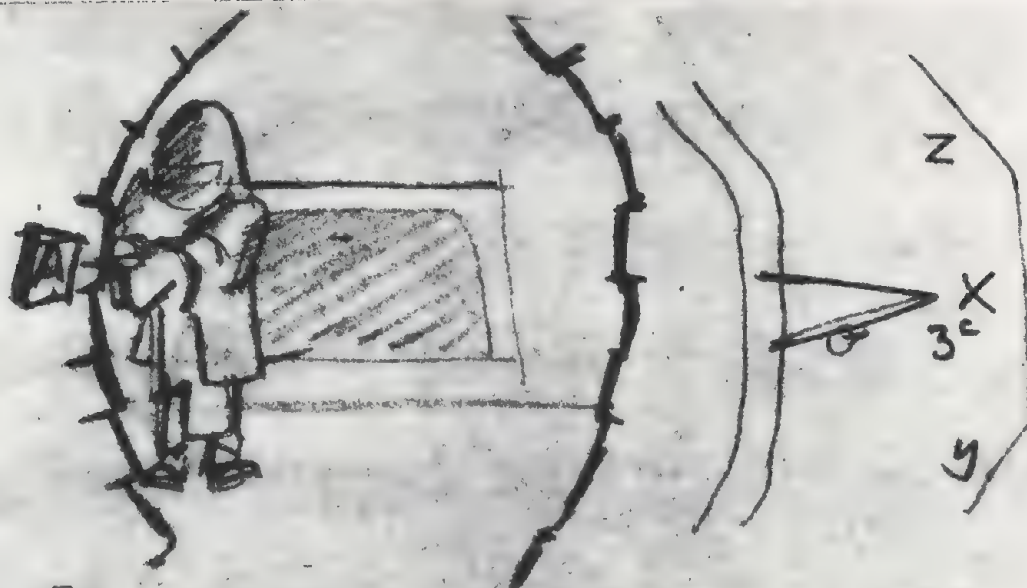


58



SHOT 98

(25)

SHOT
99

111 (10)

EPISODE. 4. SCENE 1.SET-UP 10 ↑

GAURDS AT SKIP ~ CAM. 1^c ON MODEL (WITH FGD. PIECES).
CAM. 3(c) ON GAURD V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE CORRESPONDING TO FOREGROUND WALLS.

EPISODE. 4. SCENE 25.SET-UP 14 ↓

CAM. 2.(B). ON MODEL.
CAM. 4.(B). ON ARTISTES V BLUE.

CAM. 4. OVER CAM. 2.
GARBAGE MATTE IF NECESSARY.

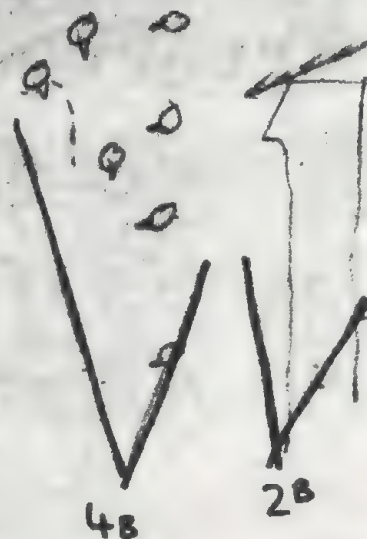


14

4B

2B

SHOT
102



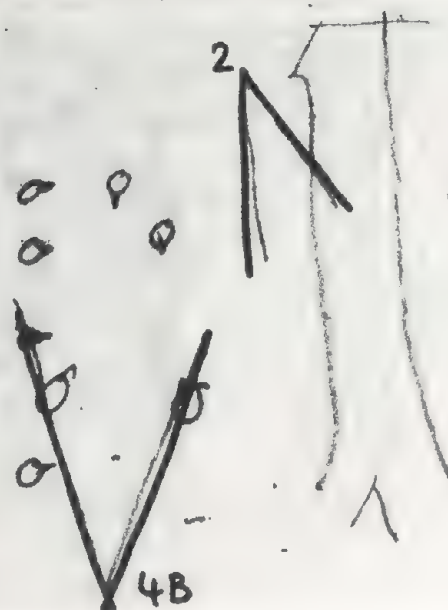
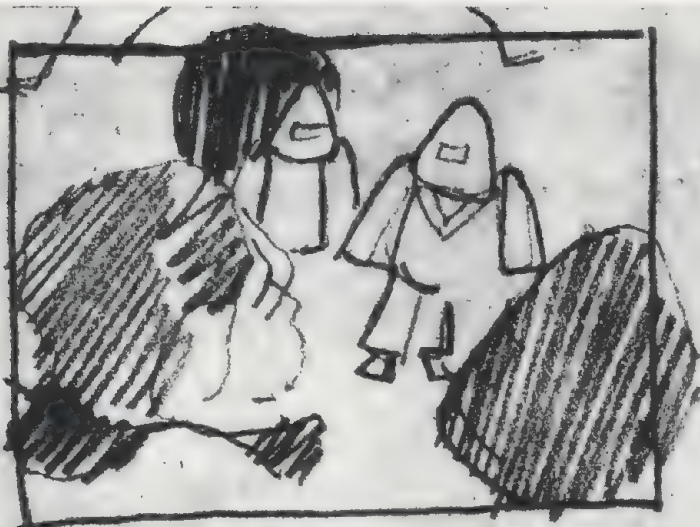
SHOT
133

EPISODE 4. SCENE 34.

SET - UP 14.

AS SHOT 127 ON PREVIOUS PAGE.

BUT REVERSED ON '2' FOR SHOT 134.



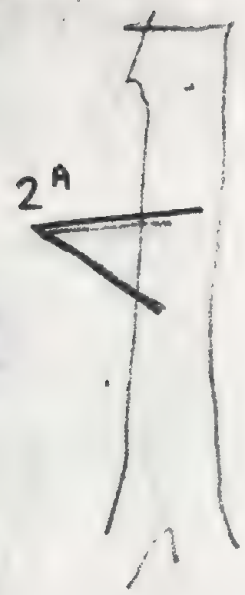
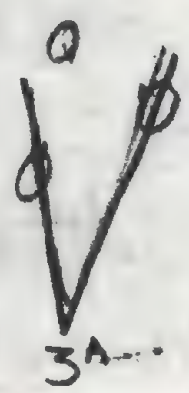
SHOT
134

14 (REVERSED).

SHOT 135



51



SET-UP. 51. ↑

CAM. 2. (A). ON MODEL.

CAM. 3. (A). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 2.



EPISODE 4.
SCENE 34.

SET-UP. 52. ↓

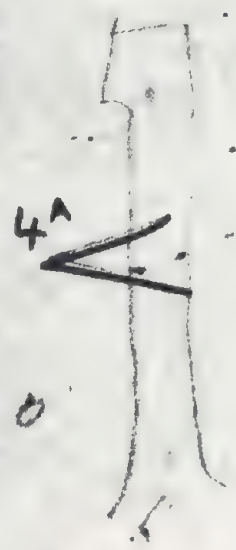
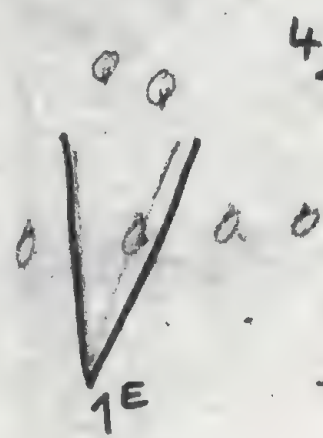
CAM. 1 (E) ON MODEL.

CAM. 4 (A) ON ARTISTES V BLUE

CAM 4 CHROMA-KEYED ONTO CAM. 1



52



SHOT 136

10

SET-UP. 10. ↑

CAM. 1. (C). ON MODEL.

CAM. 3. (C). ON ARTISTES v BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE CORRESPONDS TO MODEL WALLS.

EXODUS
SHOTS

EPISODE 4.
SCENE 34.

SET-UP. 11 ↓

CAM. 1 (D). ON MODEL.

CAM. 4. (B). VIA FIBRE-GLASS FBD
ON ARTISTES v BLUE.

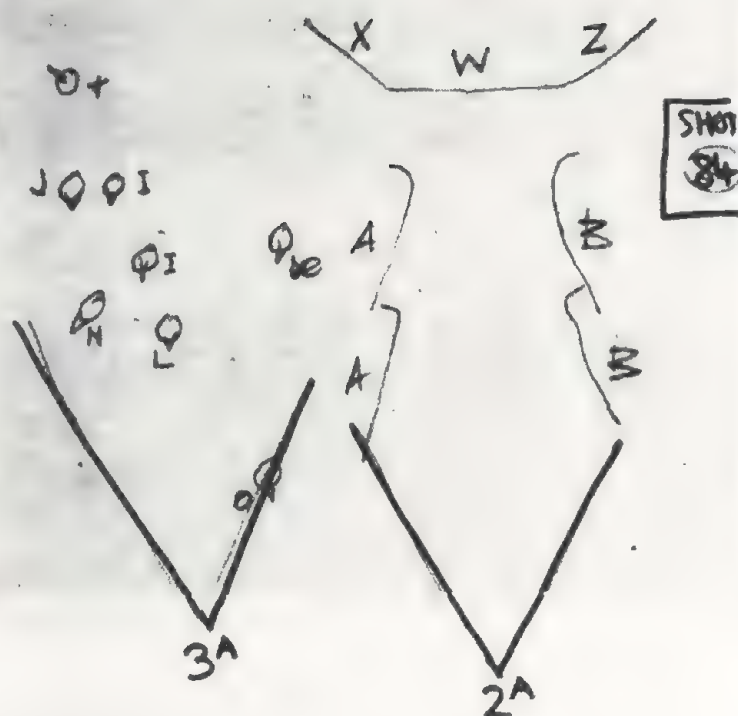
CAM. 4. CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE CORRESPONDING TO MODEL WALLS.

11

1D



50



SET-UP. 50.

EPISODE 3. SCENE 30.

WIS GROUP-DISCUSSION !

CAM. 2.(A) ON MODELS.

CAM. 3.(A). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 2.

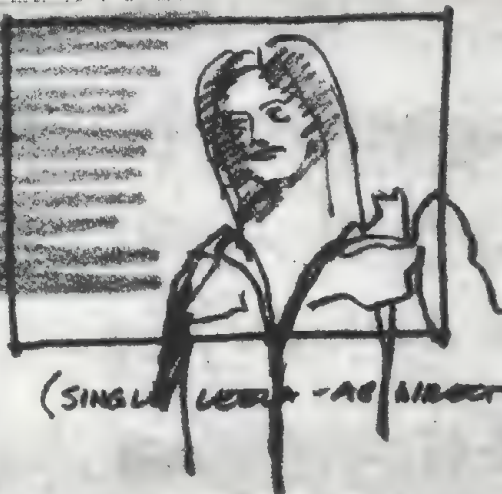
GARBAGE MATTE TO CLEAN-UP COMPOSITE.

EPISODE 3. SCENE 30.
INTERCUTTING.

(30)

SHOT
85

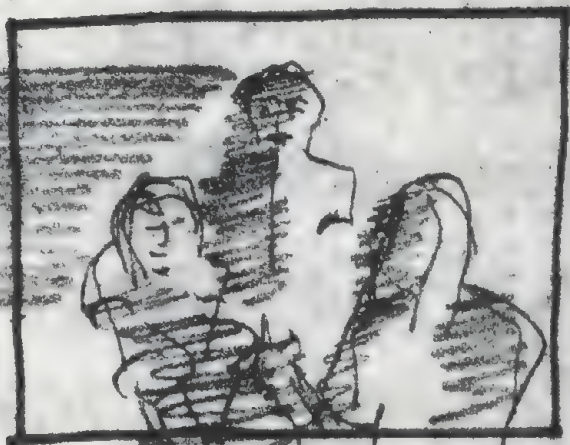
51 (SINGLE LEELA - AS DIRECTED)



SET-UP 51.

CAM. 2. (A) ON MODEL.
CAM. 3. (A) ON ARTISTE V BLUE
3. OVER. 2.

52 (3 SHOT - AS DIRECTED)

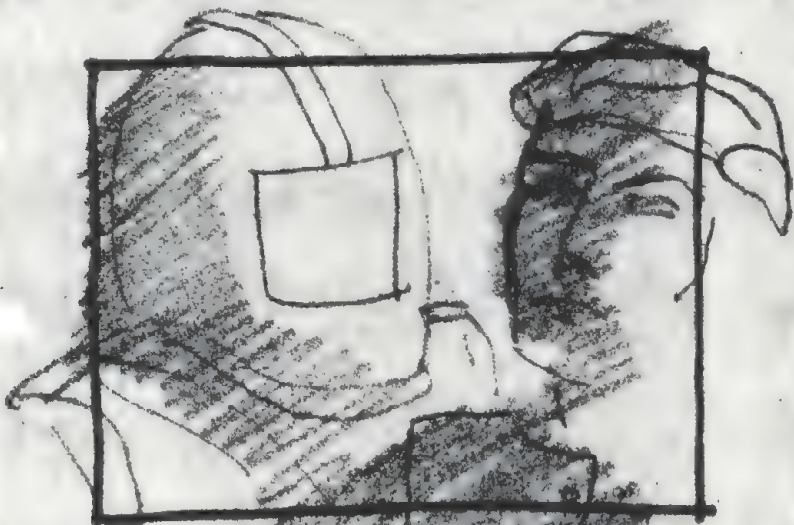


SET-UP 52.

CAM. 1 (E) ON MODEL.
CAM. 4 (A) ON ARTISTES V BLUE
4. OVER. 1.

SHOT
86

53 (2 SHOT JAGGON - IDAS
AS DIRECTED)



SET-UP. 53.

CAM. 2 (A) ON MODEL.
CAM. 3 (A) ON ARTISTES V BLUE

3 OVER 2.

SHOTS
87
89
90

SET-UP. 54.

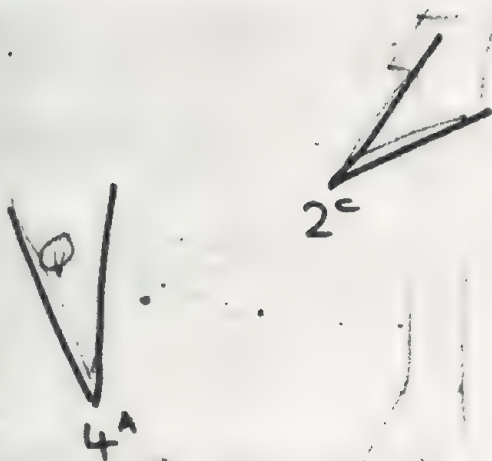
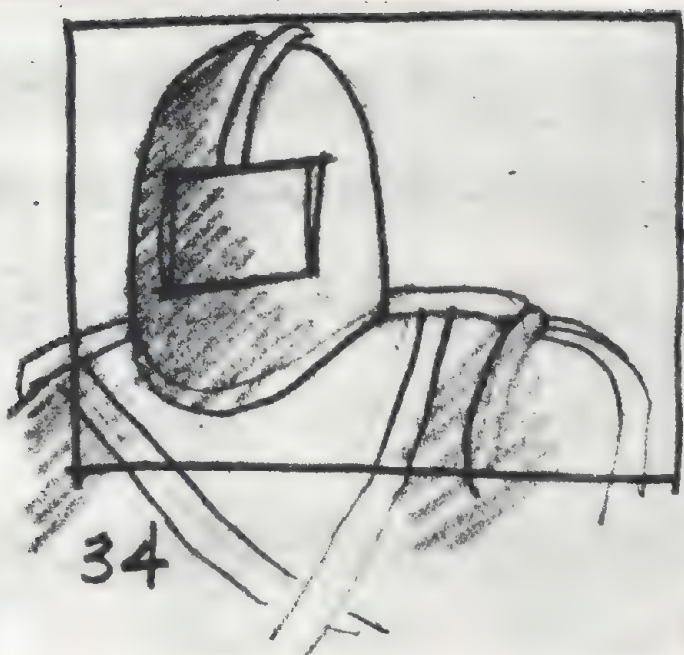
CAM. 1 (E) ON MODELS
CAM. 4 (A) ON ARTISTE V BLUE.

4. OVER. 1.

54 (2 SHOT DE WHO - LEELA
AS DIRECTED)



SHOT
88



SHOT
106

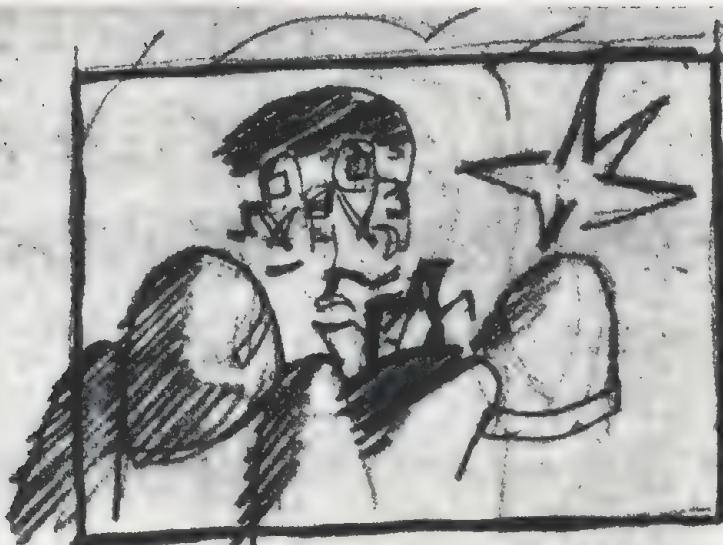
EPISODE. 4. SCENE 5.

SET-UP 34.

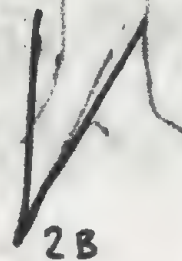
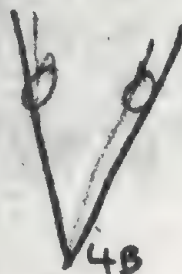
CAM. 2.(c) ON MODEL.

CAM. 4.(a) ON RASK V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.



14



32

SHOT
140

EPISODE 4. SCENE 10.

SET-UP. 14.

CAM. 2 (LB) ON MODEL.

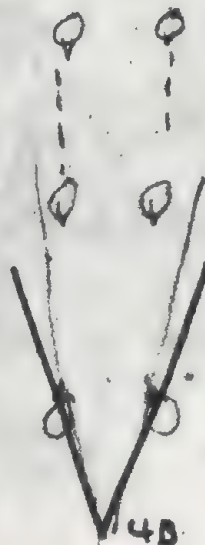
CAM. 4 (B) ON ARTISTES V BLUG.

CAM. 4 CHROMA-KEYED OVER . 2 .

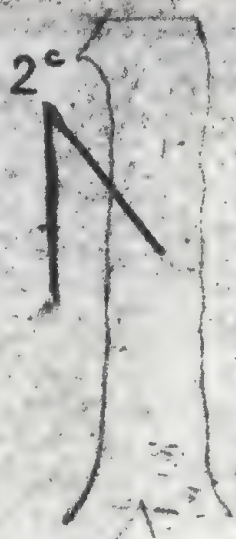
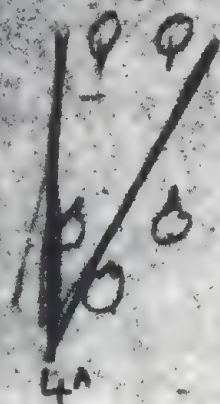
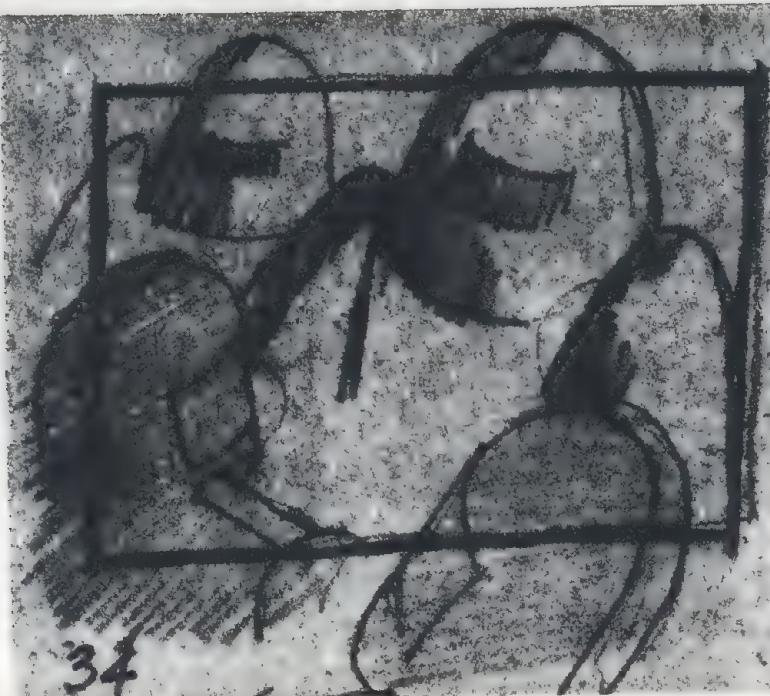
for shot 111 CAM. 2. REVERSE SHOT.



14 REVERSED.



SHOT
111



- 33
- SHOTS
- 112
 - 114
 - 116
 - 118

34

SET-UP .34. ↑

CAM. 2. (C). ON MODEL.
CAM. 4. (A). ON ARTISTES V BLUE.

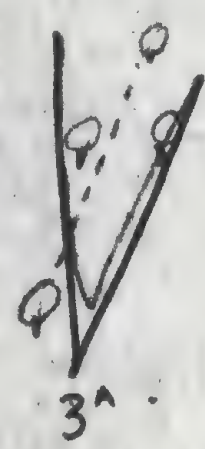
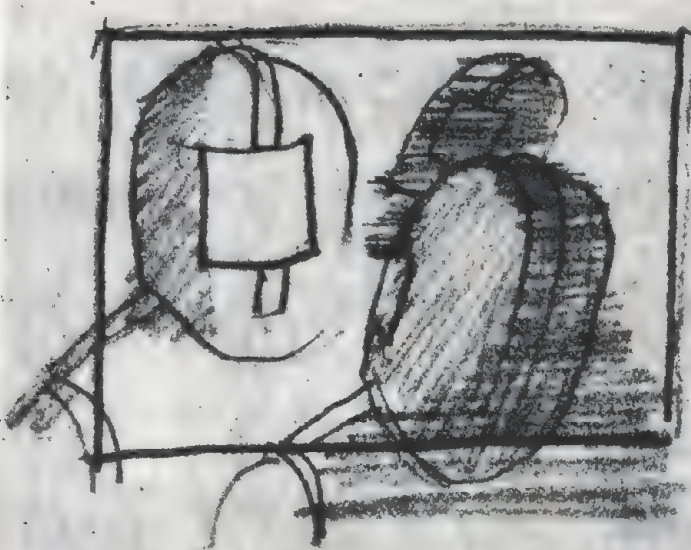
CAM. 4. CHROMA-KEYED OVER CAM. 2.

intercutting with

SET-UP 35. ↓

CAM. 1. (B). ON MODEL.
CAM. 3. (A). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.



- SHOTS
- 113
 - 115
 - 117
 - 119

35

EPISODE. 4
SCENE. 10

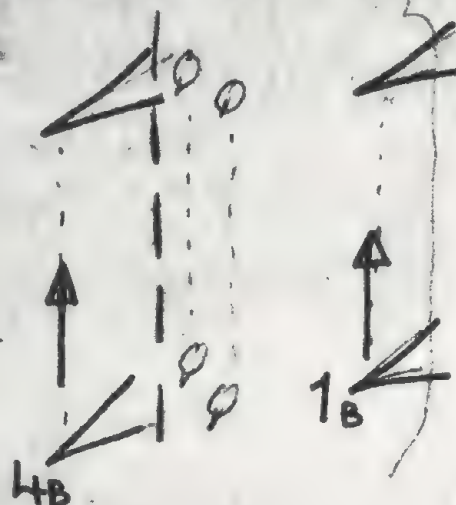
349

SHOT
18



13

TRACKING



EPISODE .2. SCENE 28.

SET - UP 13.

DR + LEEA WALK DOWN TUNNEL.

CAM .1. (B). ON MODEL.

CAM. 4. (B). ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM .1.

AS DR + LEEA WALK BOTH CAMERAS
TRACK SIMULTANEOUSLY

AND THE BEST OF LUCK !



SEE BELOW.

10

SCENE 28 EPISODE 2

SET-UP. 10. ↑

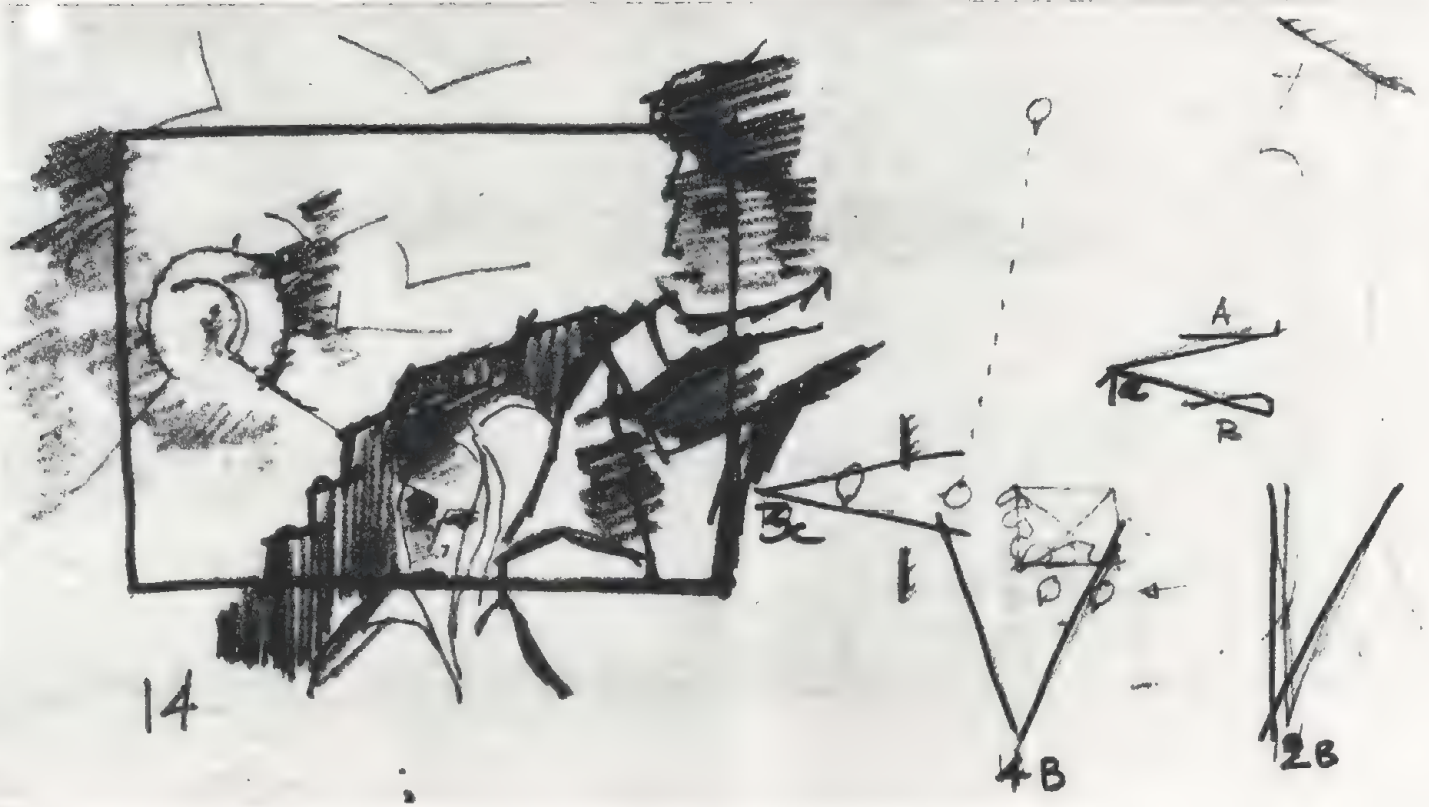
CAM. 1 (C) ON MODEL. (WITH WALLS)
CAM. 3 (C) ON ARTISTES V BLUE. (WITH FLATS
CORRESPONDING TO ABOVE)

INTERCUTTING.

CAM. 3. CHROMA-KEYED OVER CAM. 1.

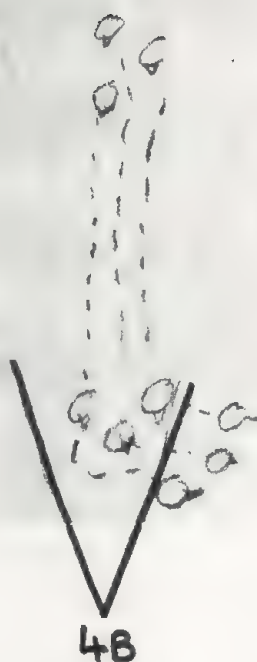
SET-UP. 14. ↓

CAM. 2 (B) ON MODEL.
CAM. 4 (B) ON ARTISTES V BLUE.
CAM. 4. CHROMAKEYED OVER CAM. 2.





14



2B

4B

SET-UP. 14. ↑

CAM. 2. (B). ON MODELS.

CAM. 4. (B). ON ARTISTES V BLUE.

CAM. 4 CHROMA-KEYED OVER CAM. 2.

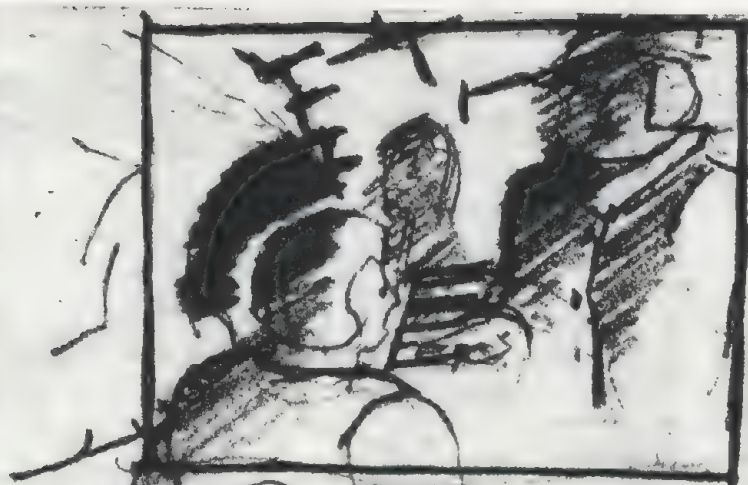
SET-UP. 35. ↓

CAM. 1. (B). ON MODELS

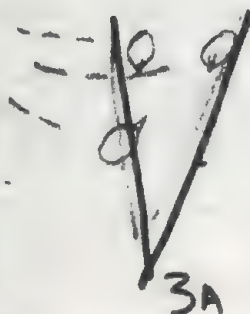
CAM. 3. (A). ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.

EPISODE 4
SCENE 5.



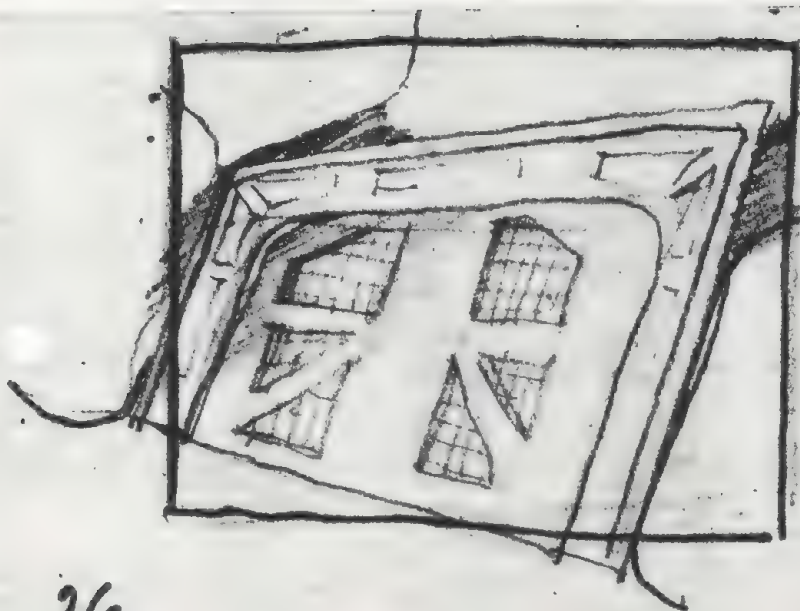
35



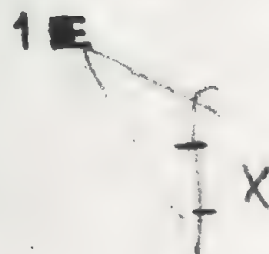
3A

1B.

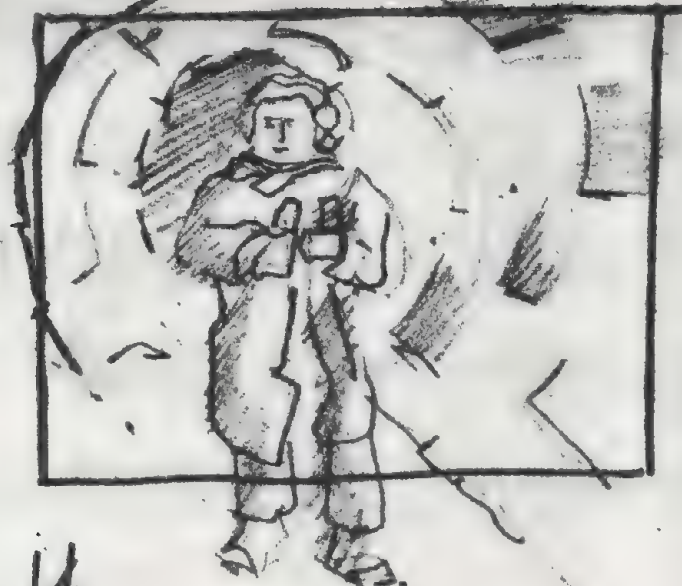
SHOT
107



26

SHOT
109EPISODE 4. SCENE 5.SET-UP . 26 .

CAM .1. (E). STRAIGHT.
OR WITH GAURDS OVER IT.



38
SHOT
139

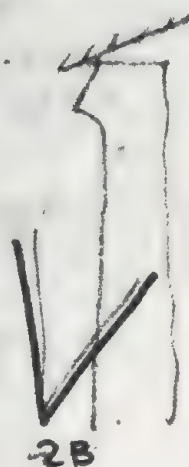
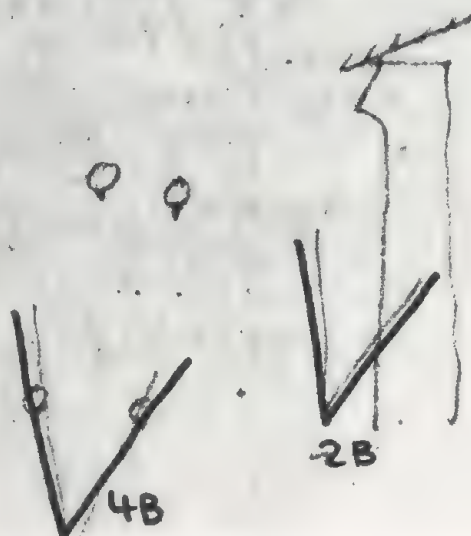
EPISODE .4. SCENE 31 + 33

SET - UP . 14.

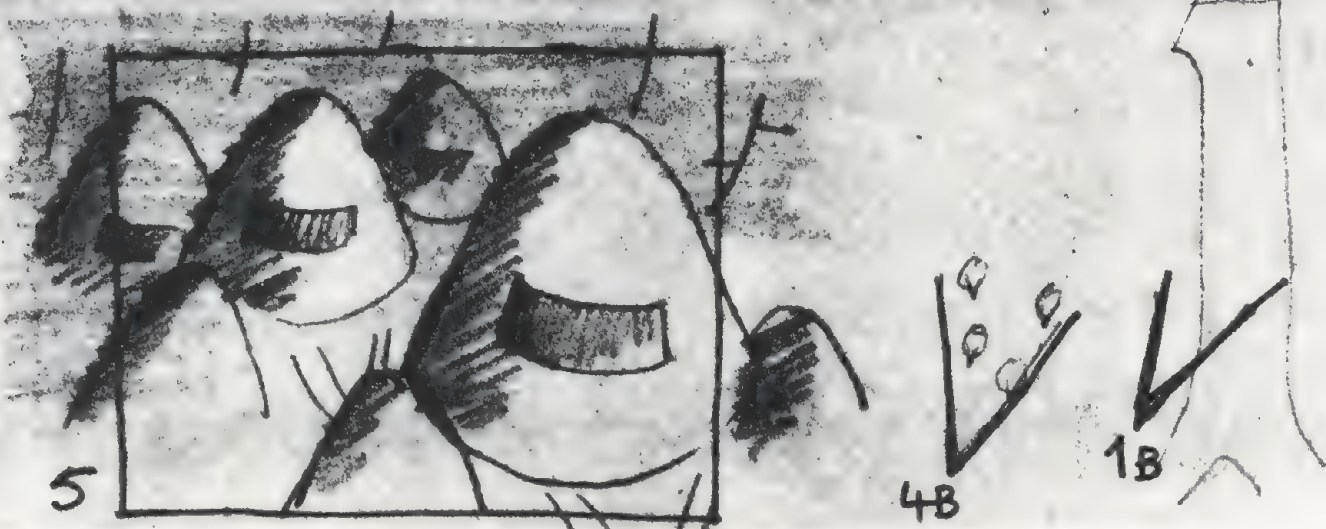
CAM. 2. (B) ON MODEL.

CAM. 4. (B) ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.



SHOT
182



↑ EPISODE.2. SCENE.18. SET-UP.5. ↑ GUARDS WALKING THRU' TUNNELS.

CAM. 1. (B) ON MODEL. CAM. 4. (B) ON ARTISTES V BLUE.

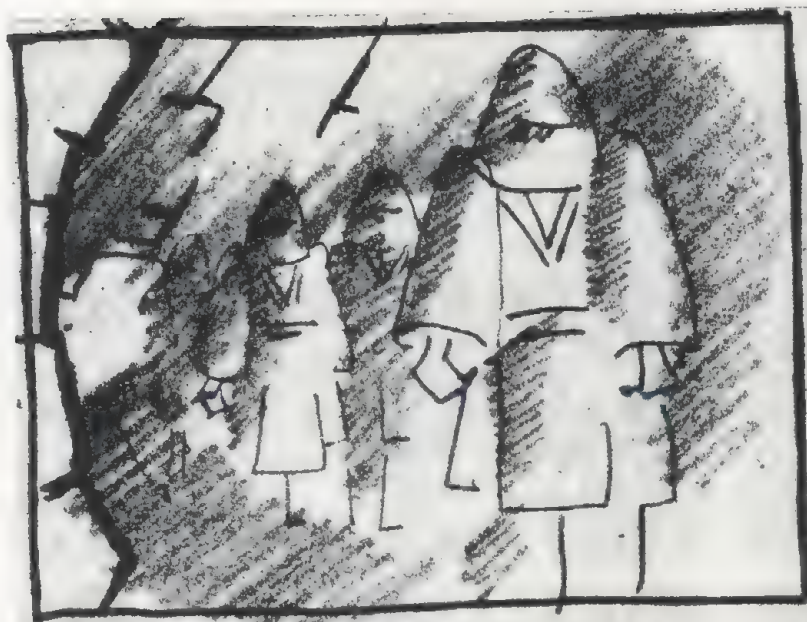
CAM. 4. CHROMA-KEYED OVER CAM. 1.

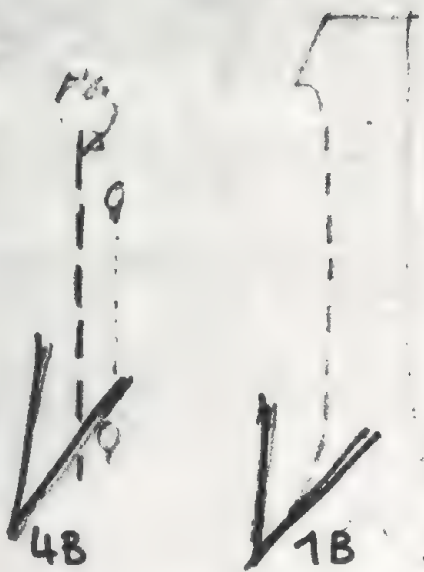
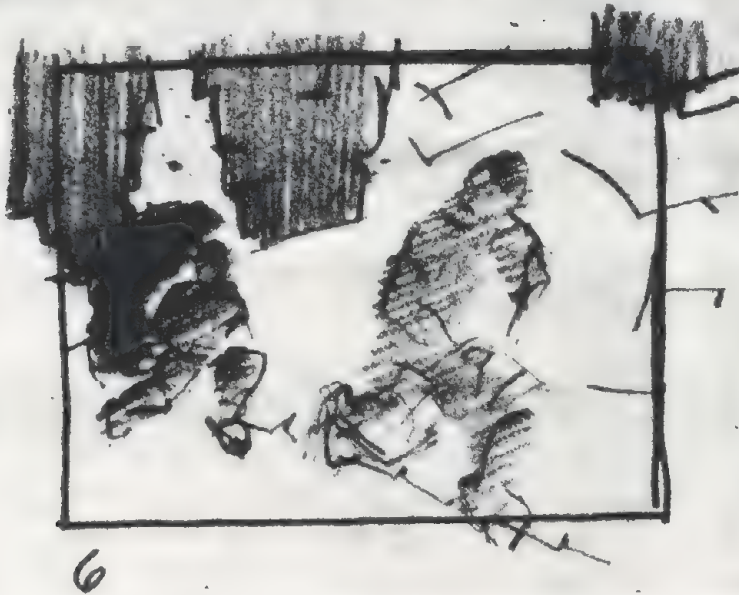
↓ EPISODE.2. SCENE.19. SET-UP.6. ↓ WIDER VERSION OF SET-UP.5.

CAM. 1. (B) ON MODEL (WITH FOREGROUND WALL).
CAM. 4. (B) ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 1.

ELECTRONIC MATTE CORRESPONDING TO WALL IN MODEL.





EPISODE.2. SCENE.20.

SET-UP.6. ↑

IDAS RUNNING AWAY - NO MATTE BUT WITH FOREGROUND FIBRE-GLASS PIECES.

CAM. 1(B) ON MODEL ~ CAM. 4.(B) ON ARTISTES V BLUE. AND THRU' FGD. PIECES.

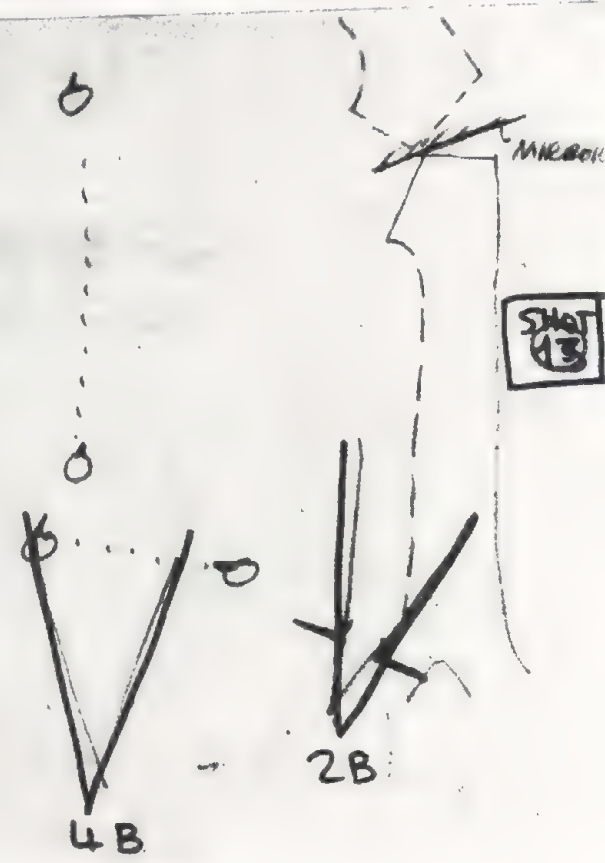
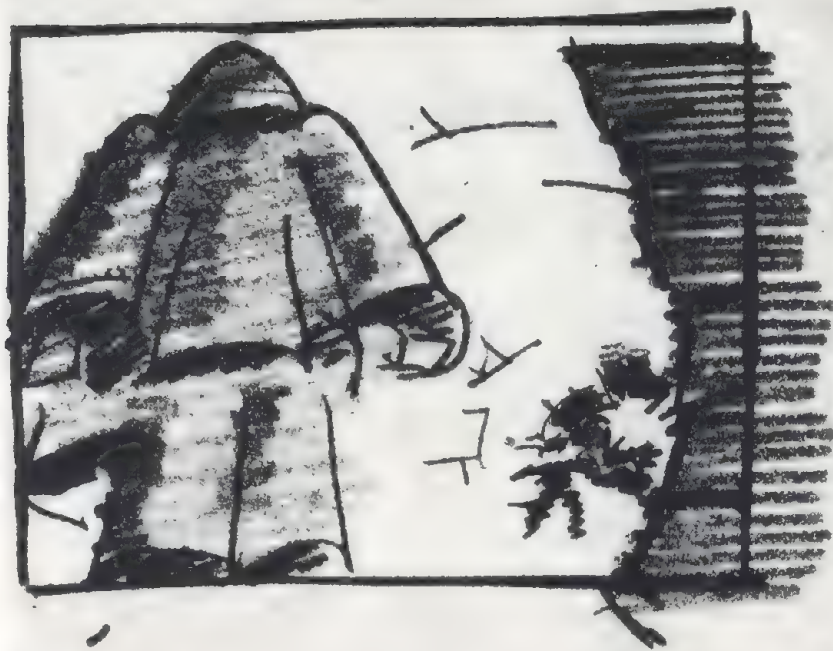
CAM. 4. CHROMA-KEYED OVER CAM. 1. (no matte).

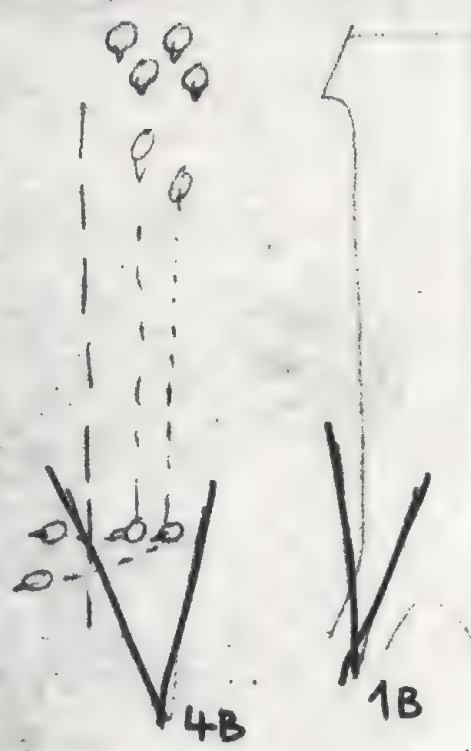
SET-UP.9. ↓

L/A OF GAURDS LOOKING DOWN TUNNEL.

CAM. 2(B) ON MODEL (WITH FOREGROUND WALL).
CAM. 4(B) ON ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.
ELECTRONIC MATTE CORRESPONDING TO WALL IN MODEL.





SET-UP. 6. ↑

DR + LEEA RUNNING.

CAM. 1.(B). ON MODELS

CAM. 4.(B). ON ARTISTES V BLUE (WITH P&D. FIBRE-GLASS PIECES)

CAM. 4. CHROMA-KEYED OVER CAM. 1.

EPISODE. 2.
SCENE. 30.

SET-UP. 15. ↓

VERY HIGH WIDE SHOT DR + LEEA.

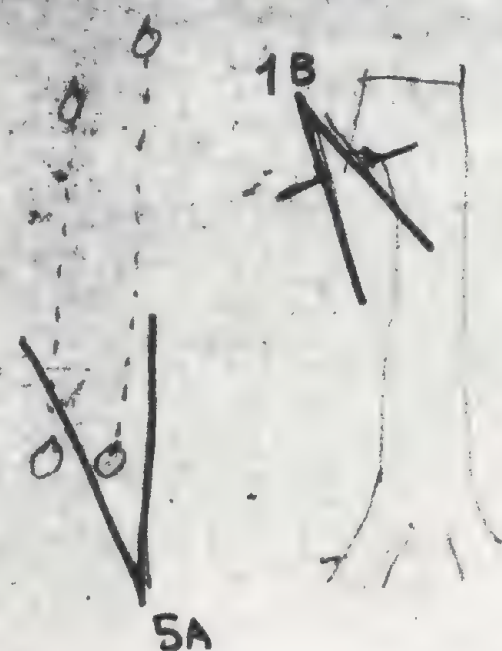
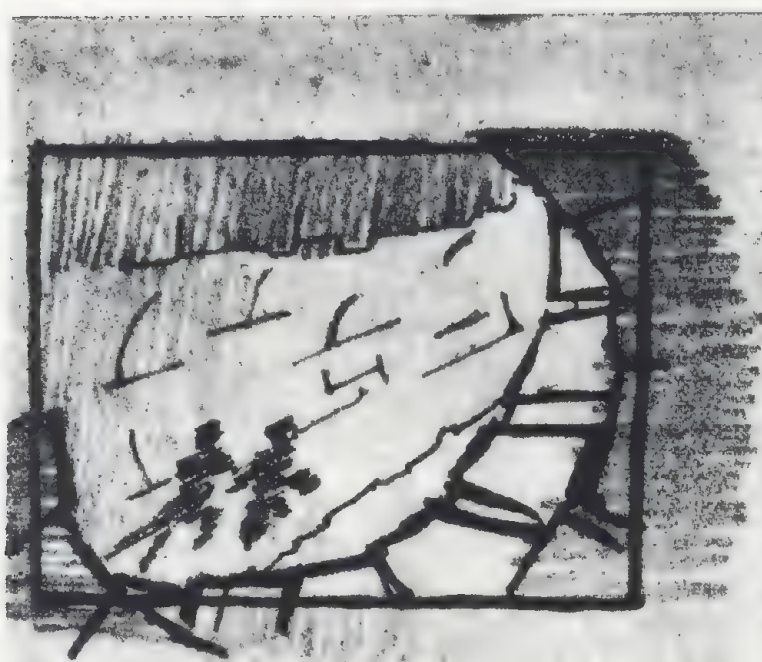
CAM. 1.(B). ON MODEL TUNNEL. (HIGH + WIDE).

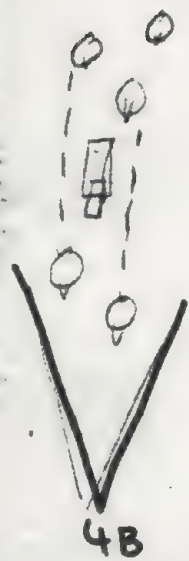
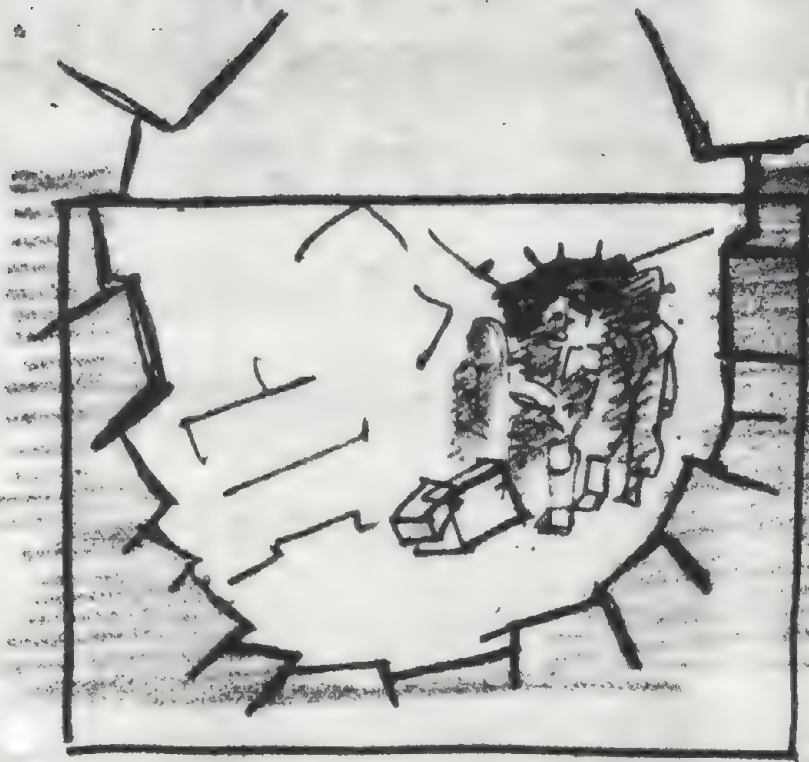
CAM. 2.(D). ON MODEL OF ROCKS FOR FGD.

CAM. 5 (A). ON ARTISTES V BLUE (VERY HIGH + WIDE).

CAM. 5. CHROMA-KEYED OVER CAM. 1.

CAM. 2. ELECTRONICALLY MATTED OVER COMPOSITE OF 5+1.





18

SHOT
68

6

SET-UP. 6. ↑

GROUP COME DOWN ANOTHER TUNNEL.

CAM. 1. (B) ON MODEL (WITH FOREGROUND PIECE).

CAM. 4. (B) ON ARTISTES. V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 1.

ELECTRONIC MATTE CORRESPONDING TO THE MODEL FOREGROUND.

EPISODE. 3.
SCENE. 14.

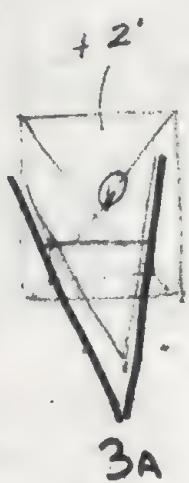
SET-UP. 37. ↓

2S DR + KG.

CAM. 2. (C). ON MODEL.

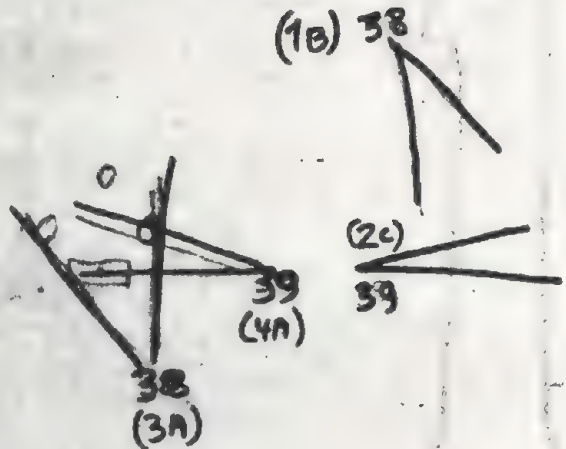
CAM. 3. (A). ON 2/S V BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 2.



2c

SHOT
68



SCENE 14 EPISODE 3

ALL INTERCUTTING



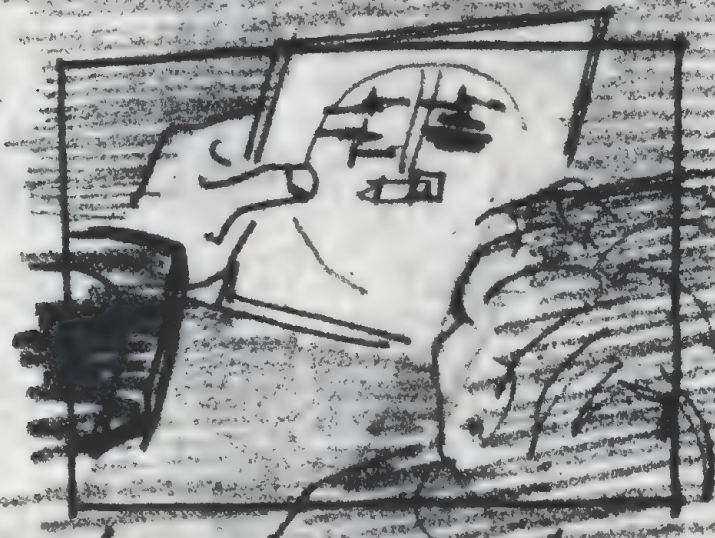
39

SET-UP. 38. 3/s
CAM. 1(B). MODEL.
CAM. 3(A). 3/s V BLUE.
3. OVER. 1.

SET-UP. 39. M/S. THE. DR.
CAM. 2(C). MODEL.
CAM. 4(A). M/S DR V BLUE.
4. OVER. 2.

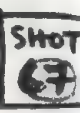


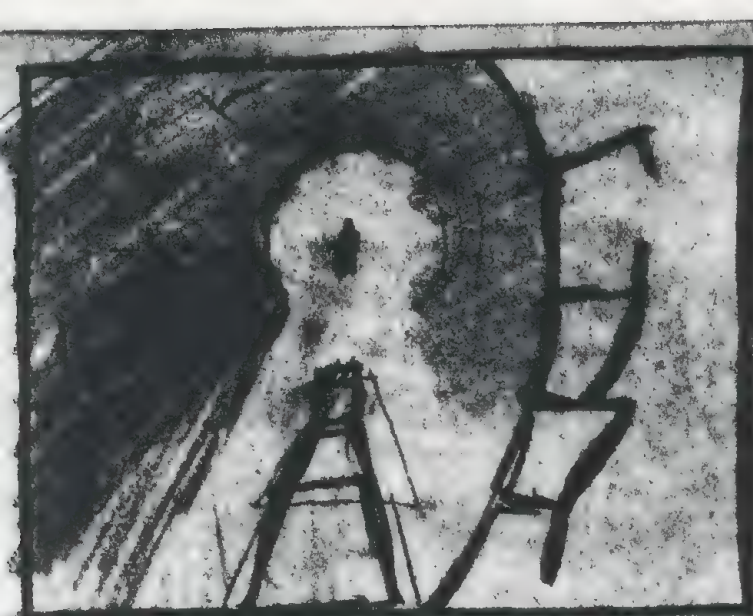
SET-UP. 40. O/S ONTO THE MAP.
CAM. 2(C) ON MODEL.
CAM. 3(A) ON MAP V BLUE
3 OVER 2



40

SCENE 14 EPISODE 3





SHOT
68

EPISODE. 3. SCENE. 15. SET-UP. 6. ↑ K9. IN TUNNELS

CAM. 1. (B). ON MODEL. (WITH FGD. PIECE).
CAM. 4. (B). ON ARTISTES V BLUE.

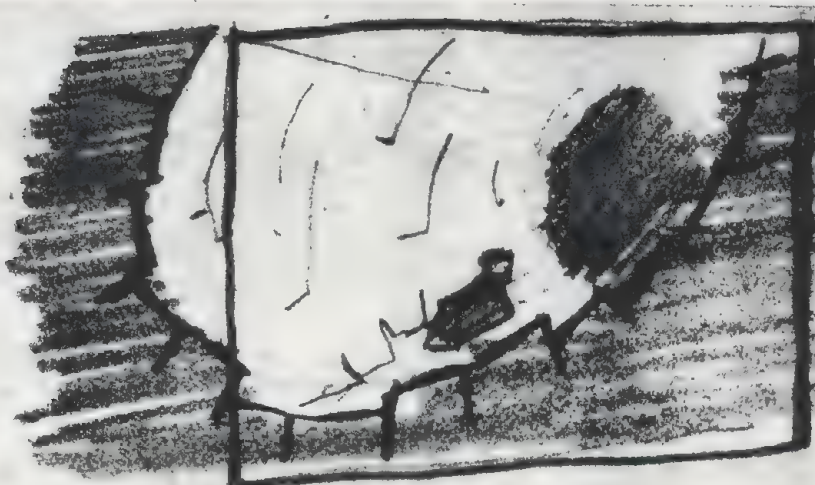
CAM. 4. CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE CORRESPONDING TO FGD. PIECE ON MODEL.

EPISODE. 4. SCENE. 19/22. SET-UP 15 ↓

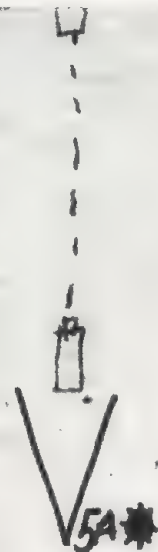
CAM. 1. (B). ON MODEL OF TUNNEL.
CAM. 2. (D). ON FGD. WALL.
CAM. 5. (A). ON K9. V BLUE.

CAM. 5. CHROMA-KEYED OVER CAM. 1.
CAM. 2. ELECTRONICALLY MATTED OVER COMPOSITE OF 5+1.

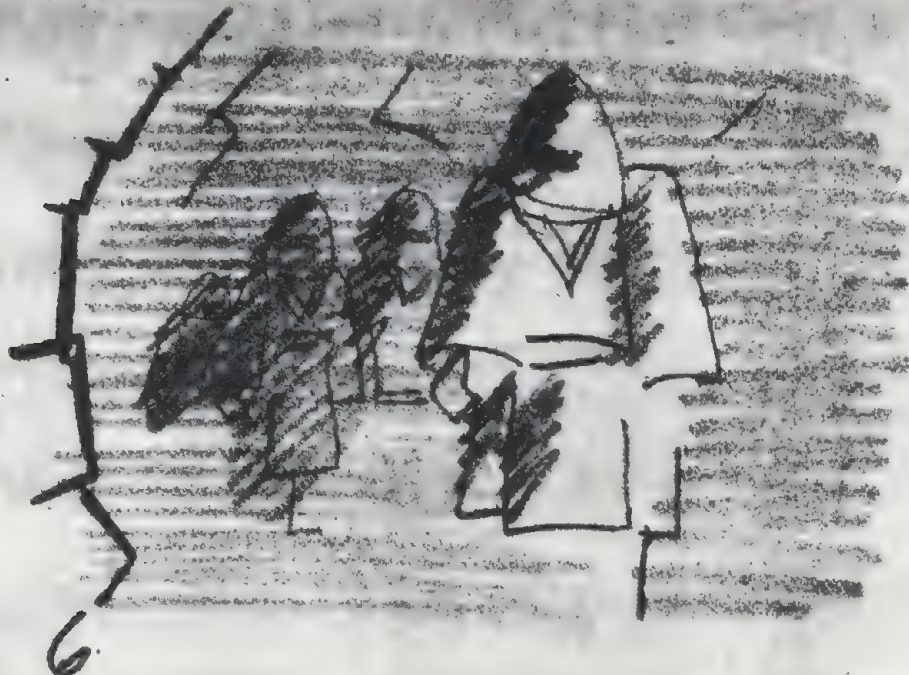
PLUS K9'S CUT-AWAY THROUGH THE
TUNNELS ON APPROX SET-UP. 15.



\$ 15



SHOTS
123
125



45

SHOT
100

EPISODE. 4. SCENE. 2. SET. UP. 6.

CAM. 1(B). MODEL OF TUNNEL + F&D. PIECE.
CAM. 4(B). ON ARTISTES U BLUE.

CAM. 4 CHROMA-KEYED OVER CAM. 1.
ELECTRONIC MATTE CORRESPONDING TO F&D. PIECE ON MODEL.



SET-UP . 11.

A VARIETY OF WIDE SHOTS THROUGH THE FIBRE-GLASS FOREGROUND PIECES IN BLUE AREA.

BASIC SET-UP IS :-

CAM. 1. (D) ON MODEL.

CAM. 4. (B) THROUGH FIBRE-GLASS PIECES INTO BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 1.

WHERE NECESSARY: ELECTRONIC MATTE CORRESPONDING TO ANY FOREGROUNDS IN THE MODELS.

VARIATIONS PICTURED BELOW.

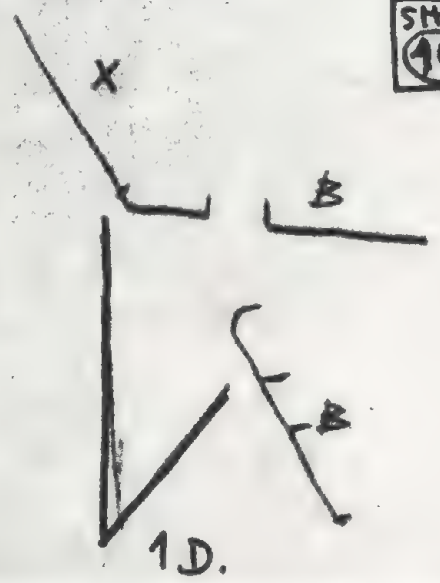
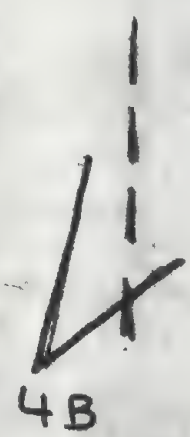
EPISODE. 2. SCENE. 22.

6

SHOT
14



11



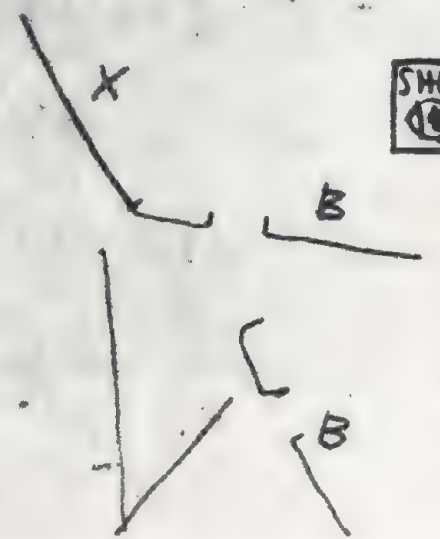
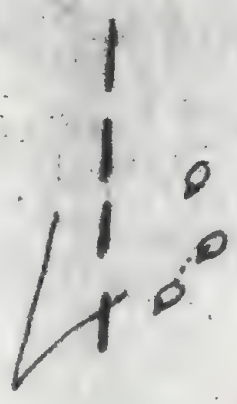
EPISODE 2. SCENE. 24.

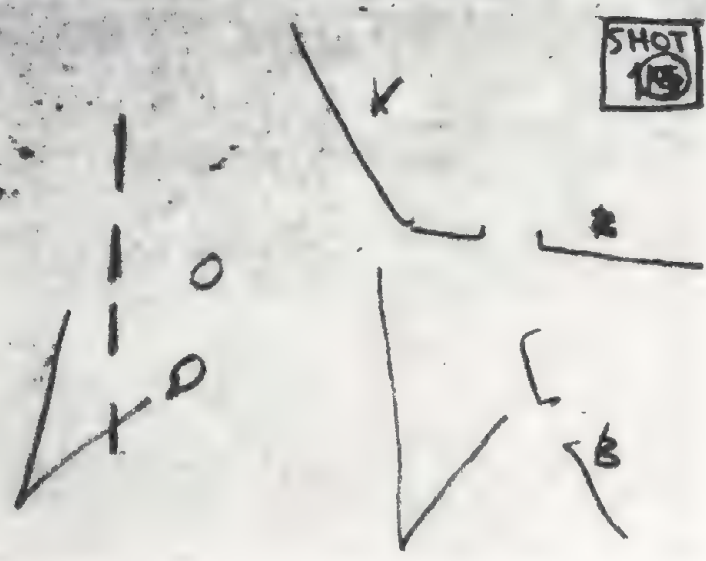
7

SHOT
15



11

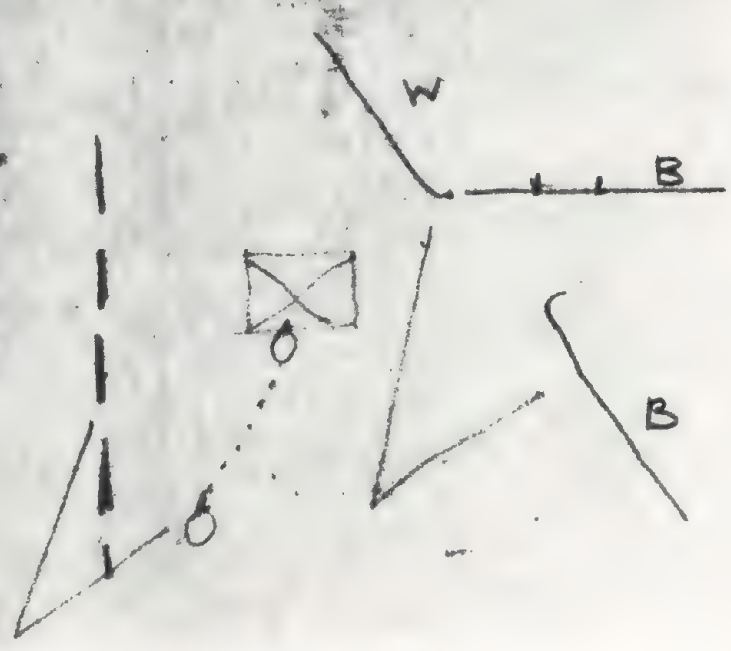
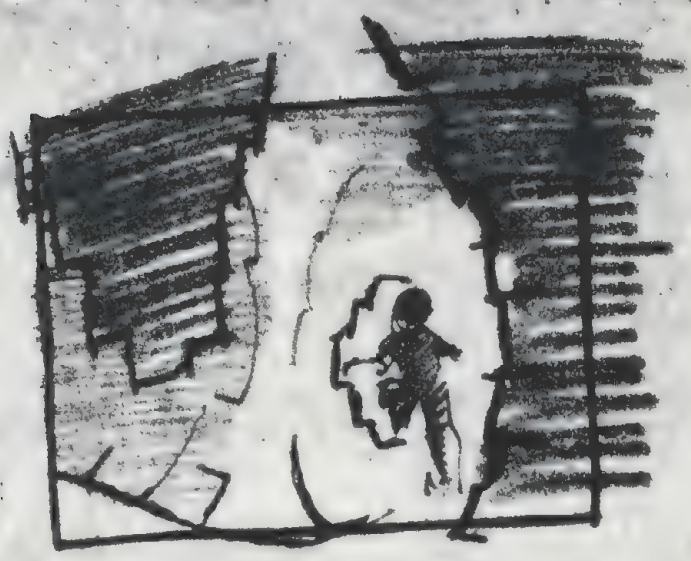




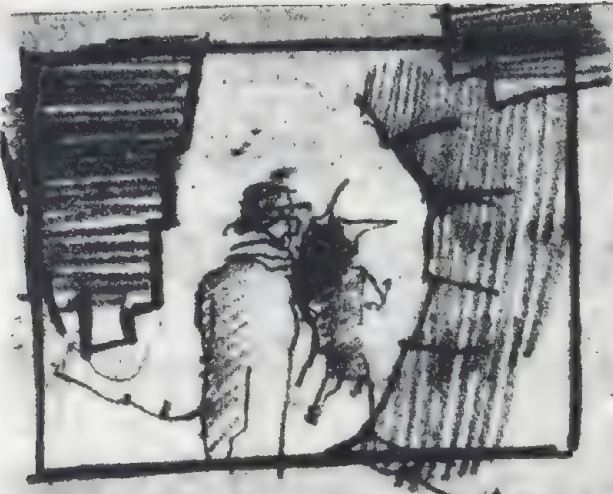
SHOT
15

EPISODE .2. SCENE 26. ↑

EPISODE .2. SCENE 27/29. ↓

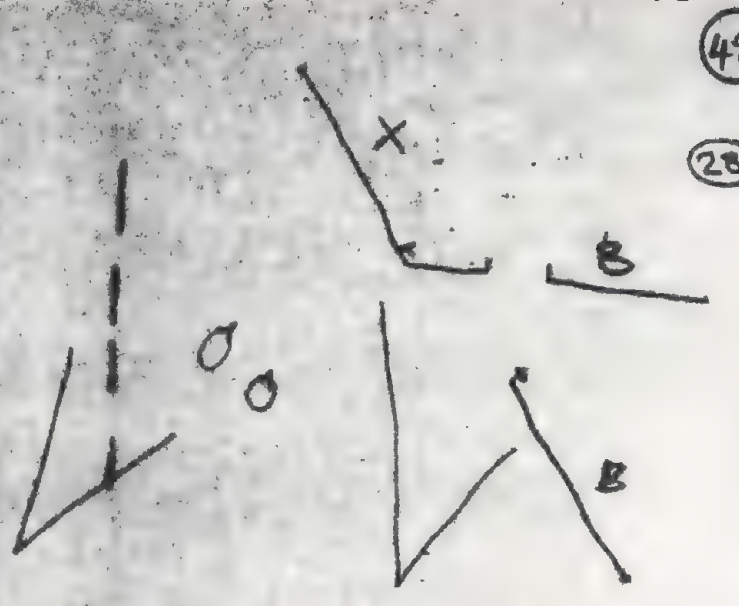


SHOT
16



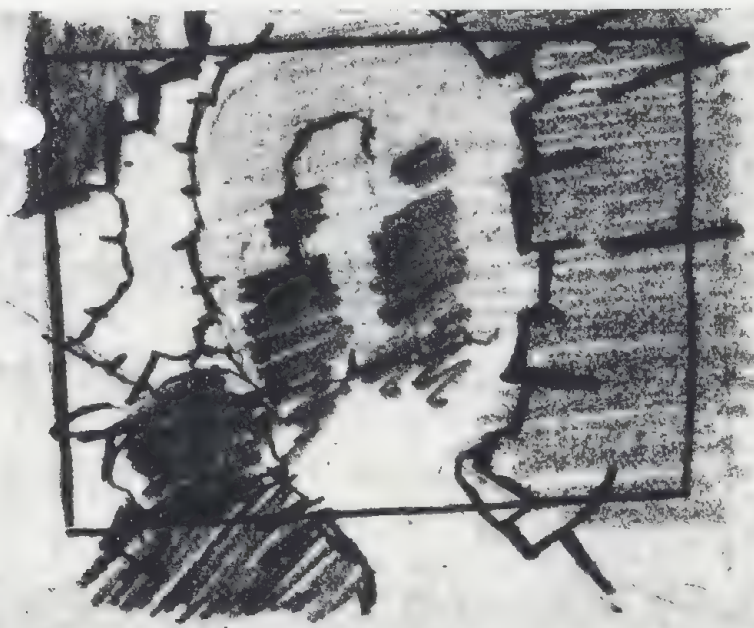
11

EPISODE.2. SCENE.32.



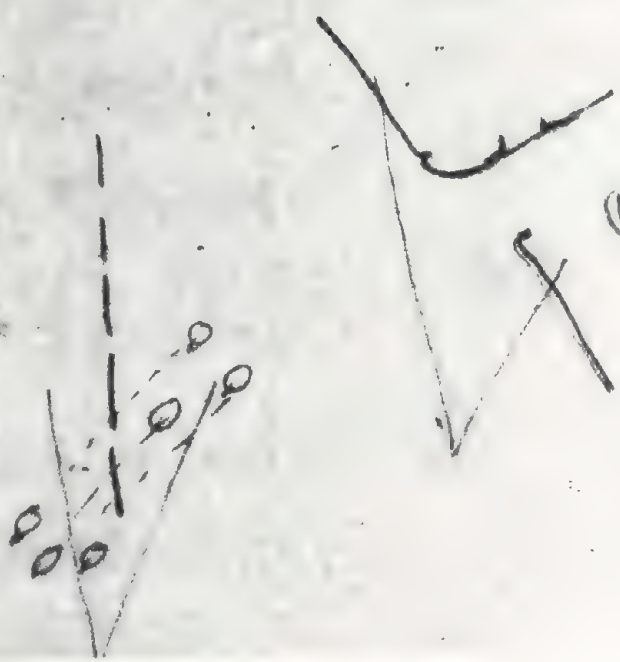
(48)

(28)

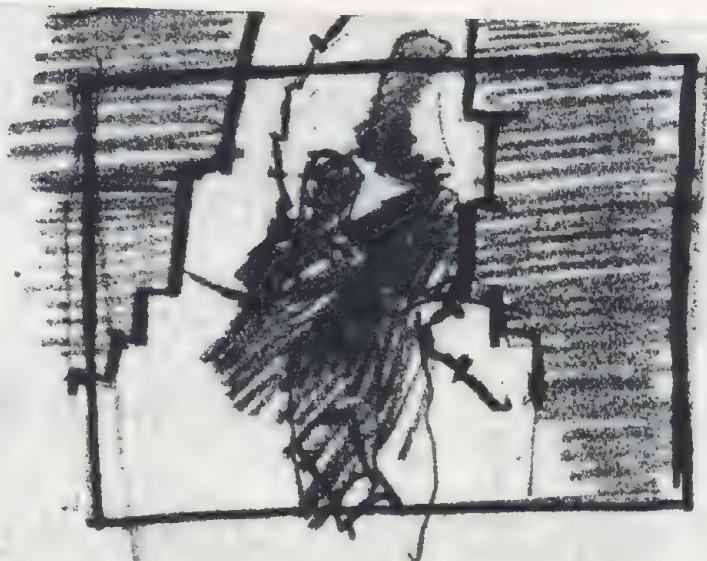


11

EPISODE.4. SCENE.28.

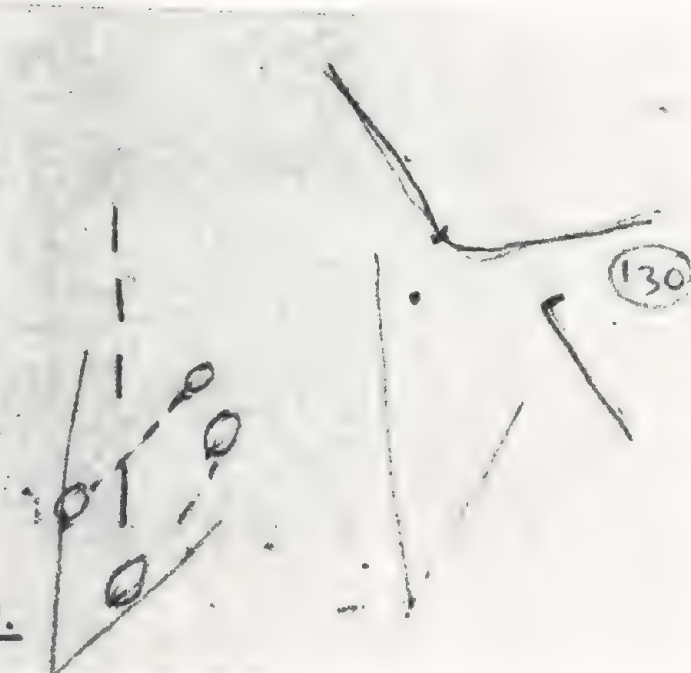


(129)



11

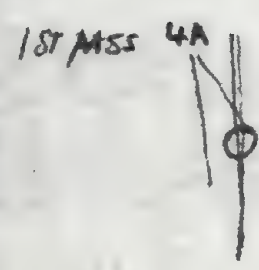
EPISODE.4. SCENE.30.



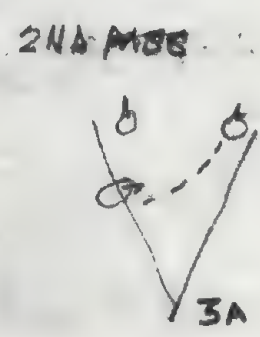
(130)



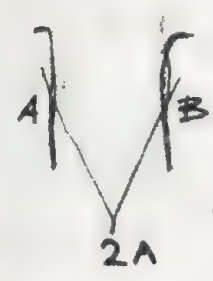
12



SHOT 16



BLUE



EPISODE 2. SCENE 24.

SET-UP. 12.

WATCHING CAMERA MOVE ALONG ROOF ON RAILS.

PASS. I. TO CREATE COMPOSITE SET WITH CAMERA ON RAILS.

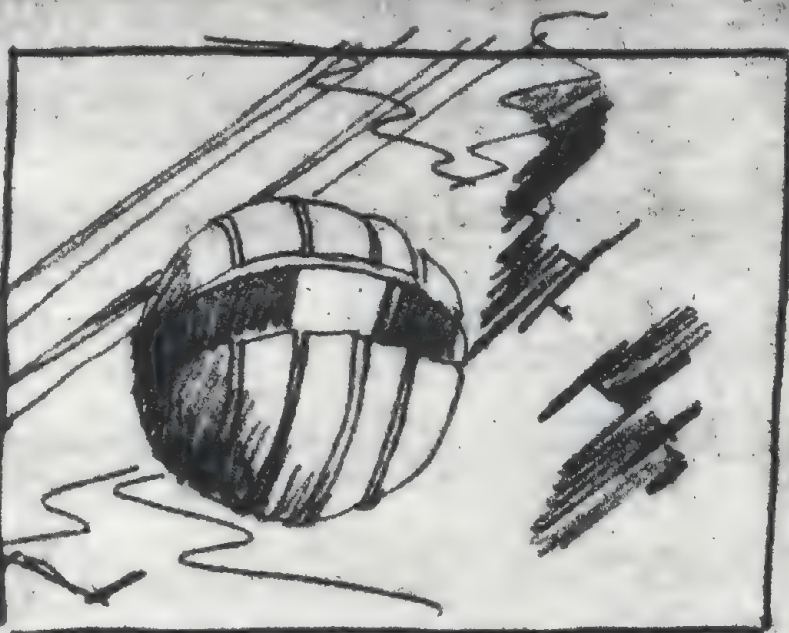
- CAM. 1. (C) ON MODEL TUNNEL.
- CAM. 2. (A) ON MODEL WALLS V BLUE.
- CAM. 4. (A) ON CAMERA ON RAILS V BLUE.

- CAM. 4. CHROMA-KEYED ONTO CAM. 1.
- CAM. 2. CHROMA-KEYED ONTO COMPOSITE OF CAM. 4 + 1.

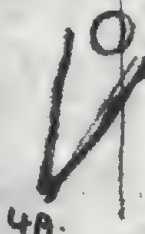
PASS. II. TO ADD THE WATCHERS.

CAM. 3. (A). ON THE ARTISTES V BLUE.

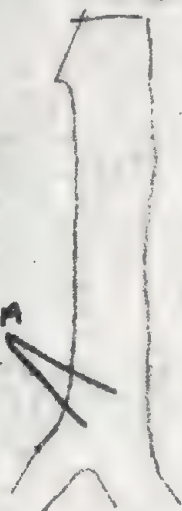
CAM. 3. CHROMA-KEYED OVER VT. REPLAY OF PASS. I.



4A



2A

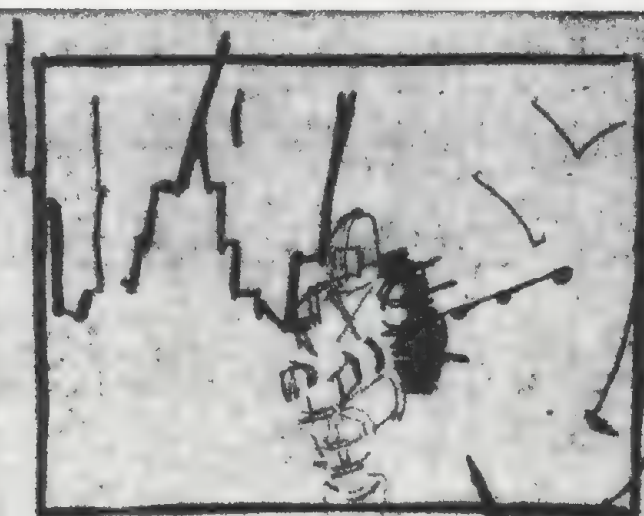


EPISODE. 2. SCENE. 14. SET-UP. 4.
CUT-AWAY OF CAMERA IN ROOF.

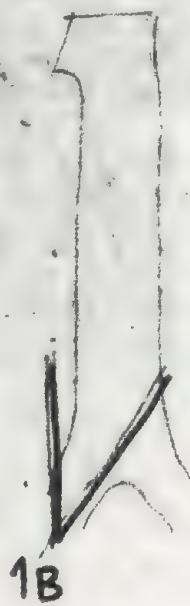
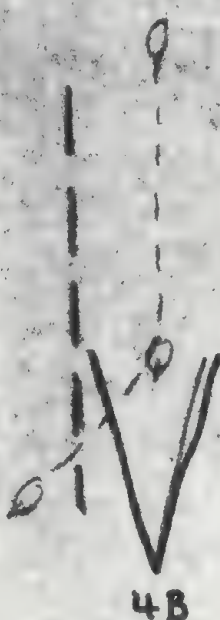
CAM. 2(A) ON MODEL
CAM. 4(A) ON CAMERA (CS) V BLUE.
CAM. 4 CHROMA-KEYED OVER CAM. 2.

EPISODE. 2. SCENE. 33. SET-UP. 22.
SET-UP. 6. PLUS DOTS

CAM. 1.(B). ON MODEL
CAM. 4.(B). ON ARTISTS V BLUE (WITH FIBRE-GLASS FLD. RINGS).
WHITE DISCS ELECTRONICALLY MATTED ON TO CAM. 1.
CAM. 4. CHROMA-KEYED OVER COMPOSITE OF CAM. 1. + DOTS



22 (6 PLUS DOTS)





EPISODE. 2. SCENE 33.

SET-UP. 20.

FIGURES GO AROUND DISTANT CORNER.

CAM 2 (C) ON MODEL (POSSIBLY WITH FOREGROUND PIECES).
CAM 4 (B) ON ARTISTES V BLUE (WITH FLAT CORRESPONDING
TO TUNNEL CORNER).

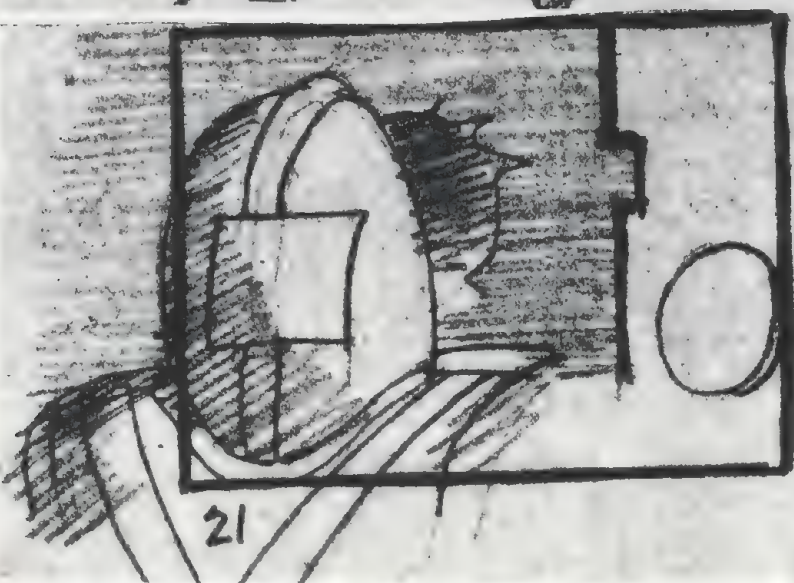
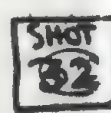
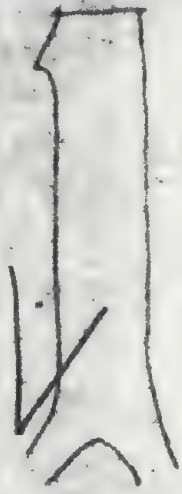
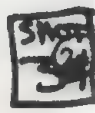
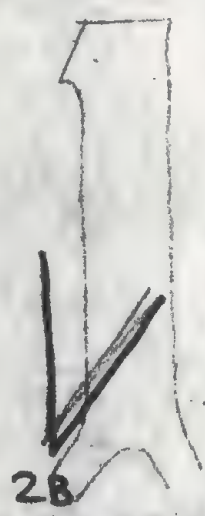
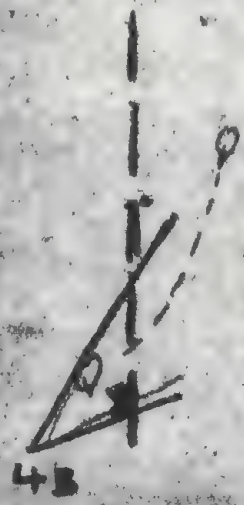
CAM. 4. CHROMA-KEYED ON TOP OF CAM. 2.
POSSIBLY ELECTRONIC MATTE TO COVER FGD. IN MODEL.

EPISODE 2. SCENE 33. SET-UP. 21.

CAM. 2 (B) ON MODEL.

CAM. 4 (B) THROUGH FIBRE-GLASS FOREGROUND PIECES ~ ARTISTES V BLUE.

CAM. 4. CHROMA-KEYED OVER CAM. 2.
GARBAGE MATTE TO CLEAN-UP COMPOSITE.





22 (6 MUS BOTS)

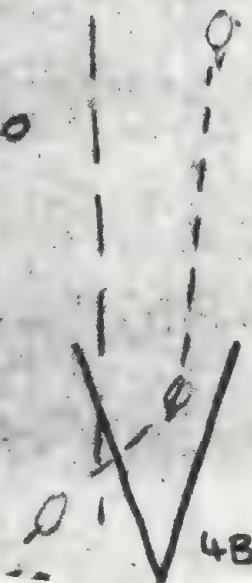
SET-UP. 22. ↑

CAM. 1.(B). ON MODEL

CAM. 4.(B). ON ARTISTES V BLUE.

WHITE DISCS ELECTRONICALLY MATTED ONTO CAM. 1.

CAM. 4. CHROMA-KEYED ONTO CAM. 1 + DOTS.



SHOT
33

EPISODE 2
SCENES 33/5

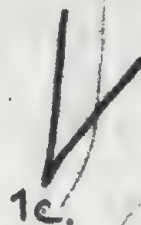
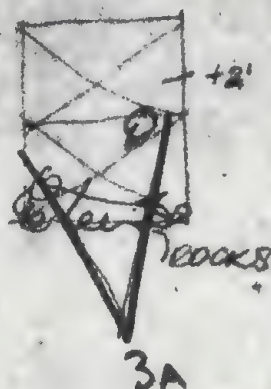
SET-UP. 8. ↓

LOW WIDE ANGLE OF FIGURE IN ROCKS.

CAM. 1 (C) ON MODEL.

CAM. 3 (A) ON ARTISTES V BLUE.

CAM. 3 CHROMA-KEYED OVER CAM. 1.

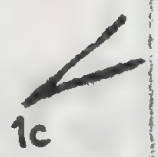
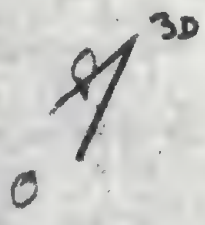
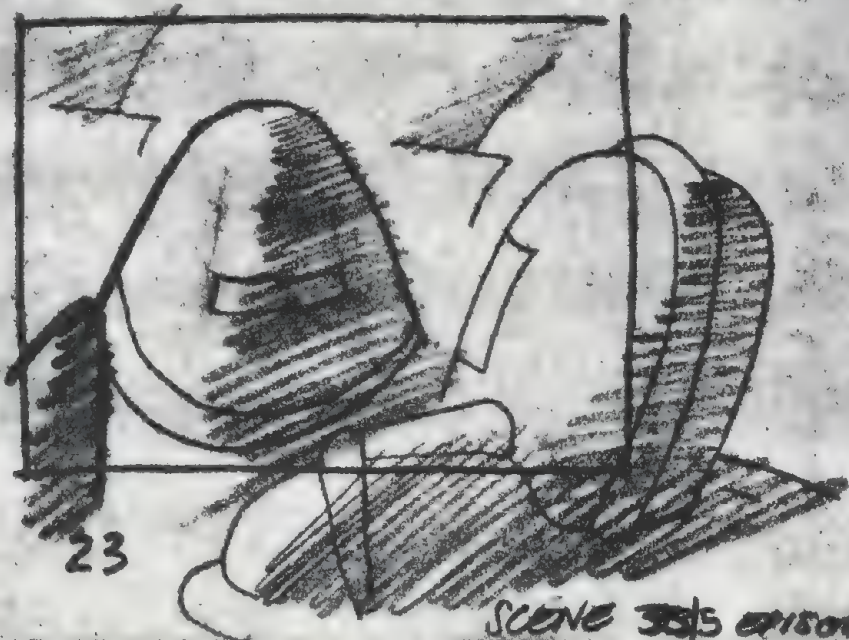


SHOT
40

8

54

SHOT
36
32



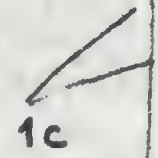
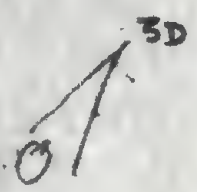
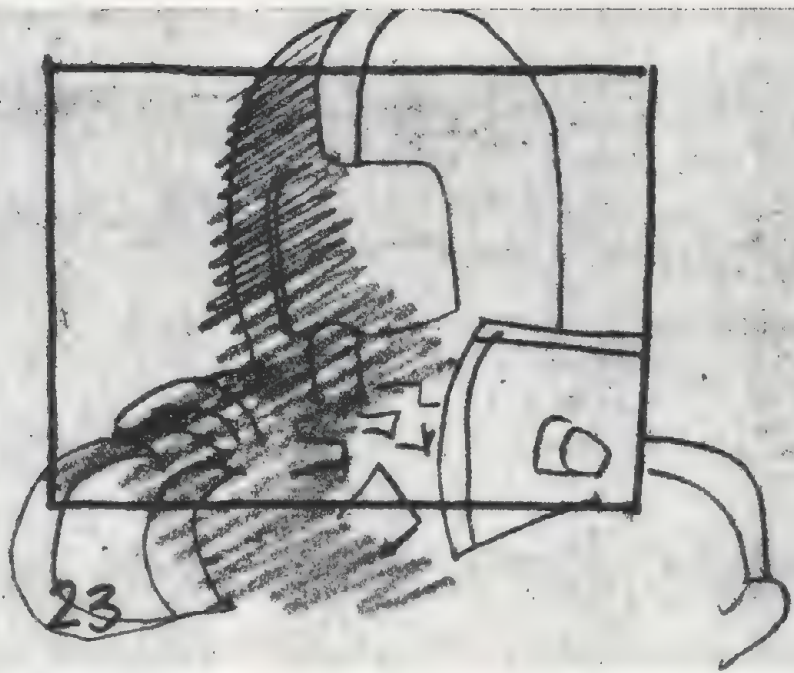
SCENE 30/5 EPISODE 2

SET-UP. 23.

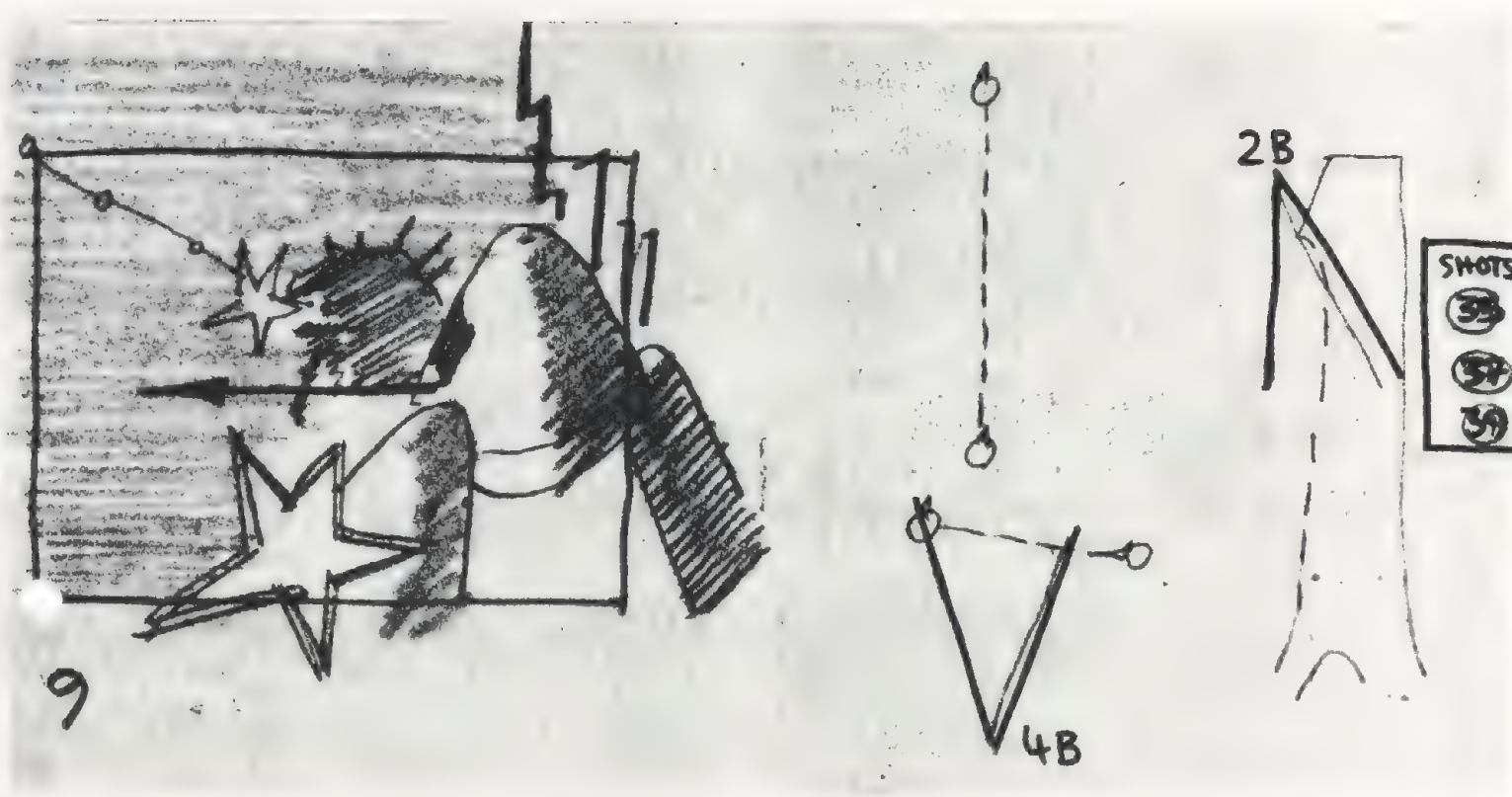
CAM. 1C ON MODEL.

CAM. 3D ON ARTISTES V BLUE.

CAM. 3. CHROMA-KEYED OVER 1.



SHOT
41



EPISODE 2. SCENE 33.

SET-UP. 9.

CAM. 2.(B). ON MODEL.

CAM. 4.(B). ON ARTISTE V BLUE.

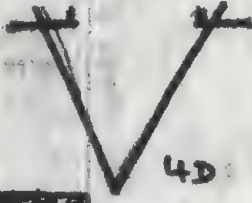
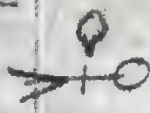
CAM. 4. CHROMA-KEYED OVER CAM. 2.

NO MATTE ON THIS VERSION.

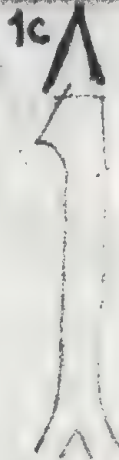
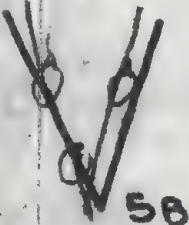


24

PRELIM



WIDE



56

SHOT 42

SET-UP. 24. ↑

DOOR OPENS REVEALING FIGURES.

CAM 1 (C) ON MODEL TUNNEL ~ CAM 5(B) ON FOREGROUND ACTION v BLUE.
CAM 4(D) ON DOOR/SIDEPIECES v BLUE.

CAM 4 CHROMA-KEYED OVER CAM .1.
CAM 5 CHROMA-KEYED OVER COMPOSITE OF CAM 4+1.

HALL

SET-UP. 25 ↓

3/5 v BLUE.

CAM. 1 (A) ON MODEL.
CAM. 3 (C) ON ARTISTES v BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.

EPISODE 2.
SCENE 37.



25



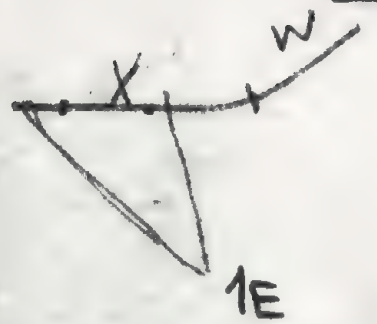
1A.



SHOT 43



26



SET-UP. 26. ↑

SMOKE COMING OUT OF MODEL VENT — STRAIGHT.

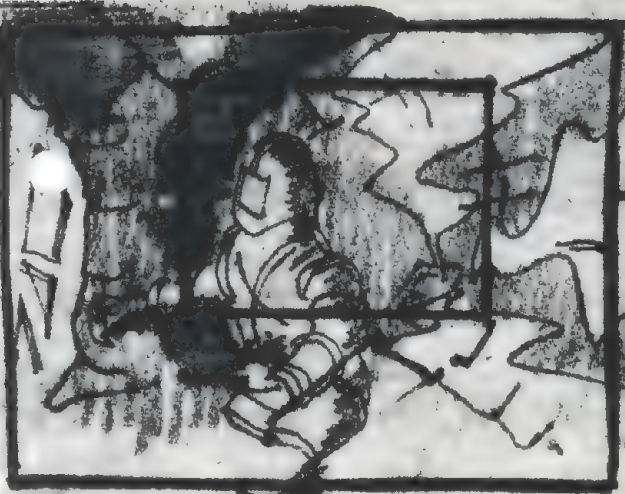
EPISODE 2
SCENE 39

SET-UP. 27 ↓

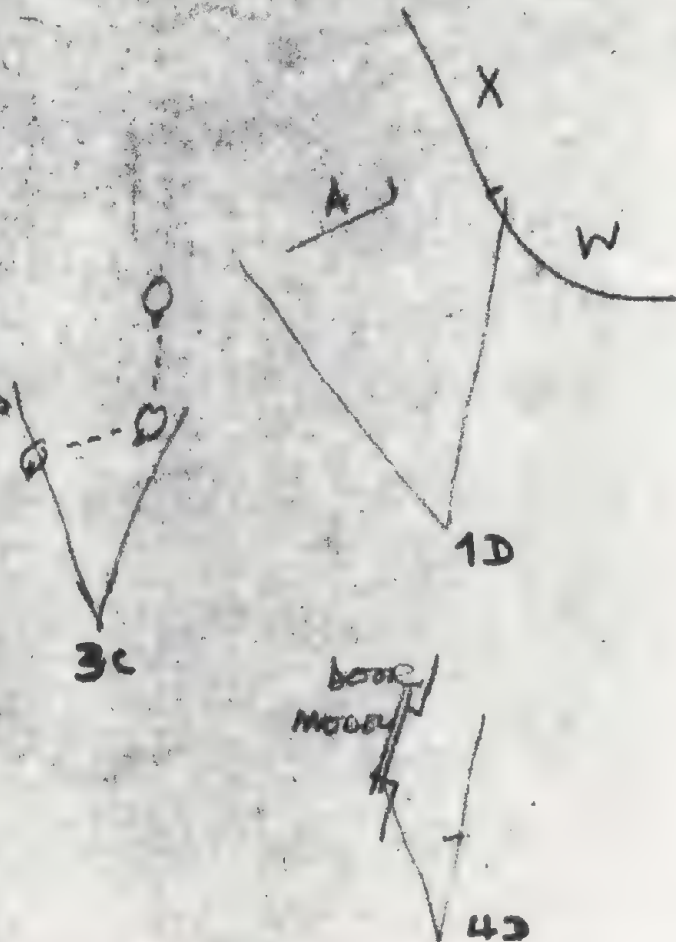
CAM. 1(D) ON MODEL ~ CAM. 4(D) ON MODEL DOOR ~ CAM 2(C) ON MISTITE

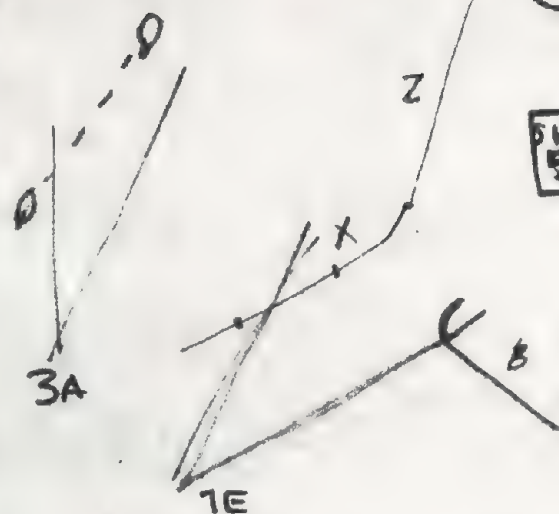
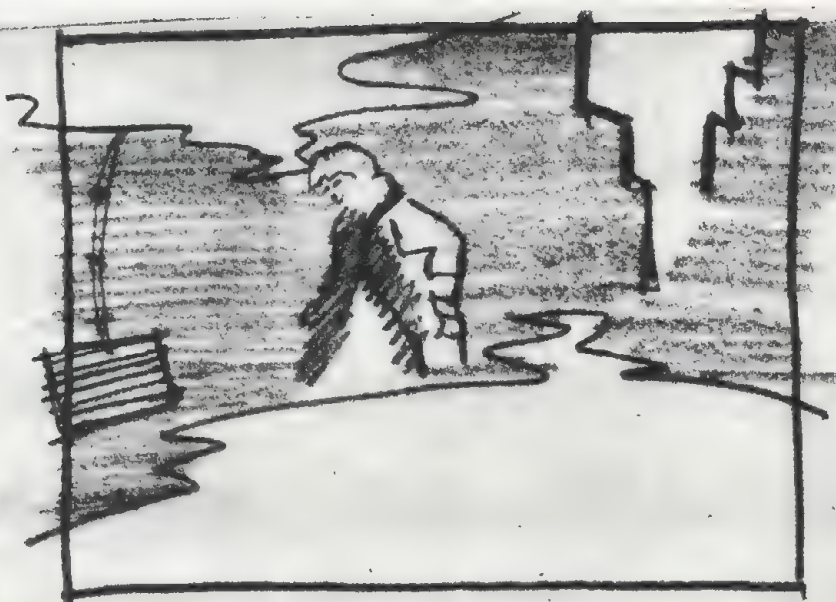
CAM. 4. CHROMA-KEYED OVER CAM. 1.

CAM. 3. CHROMA-KEYED OVER COMPOSITE OF 4 + 1.



27





58

SHOT 50

30 A

* PWS SMOKE BOX

EPISODE. 3. SCENE. 6. SET-UP. 30A. ↑

DR. SEARCHES FOR VENT.

CAM. 1.(E). ON MODEL.
CAM. 4.(E). ON SMOKE BOX.
CAM. 3.(A). ON DR & BLUE.

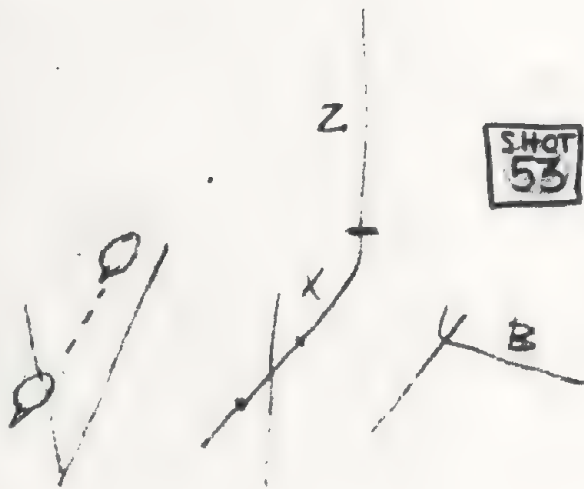
CAM. 3 CHROMA-KEYED OVER CAM'S 1 + 4.

6

6

EPISODE. 3. SCENE. 8. SET-UP. 30B. ↓

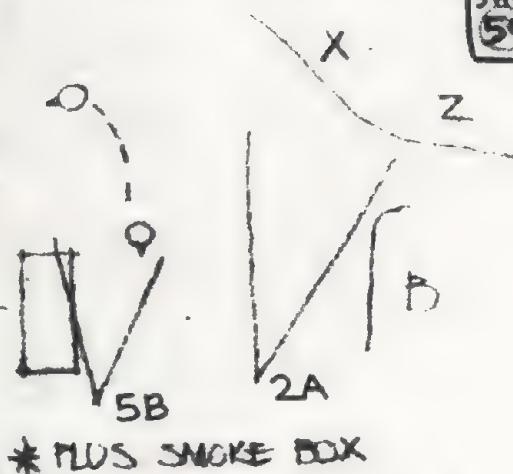
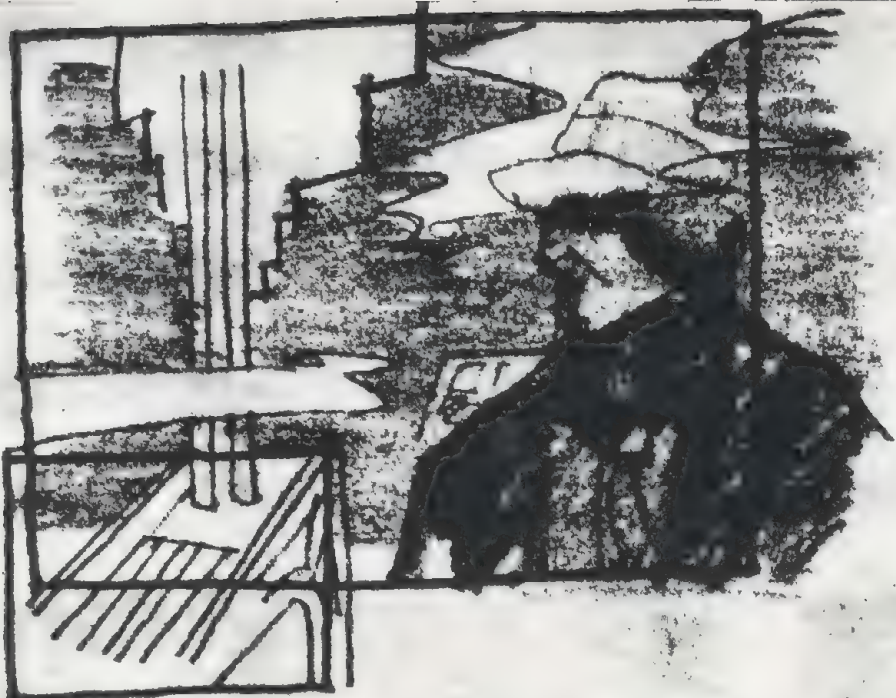
TIGHTER VERSION OF SHOT '50' ABOVE.



SHOT 53

30 B

* PWS SMOKE BOX



34

SET-UP. 31. ↑

DR. FINDS FUSE BOX.

CAM. 2.(A). ON MODEL.

CAM. 5. (B). ON DR. AT FUSE BOX & BLUE.

CAM. 4. (E). SMOKE BOX.

CAM. 5 CHROMA-KEYED OVER CAM'S 2+4.

EPISODE. 3
SCENE. 8

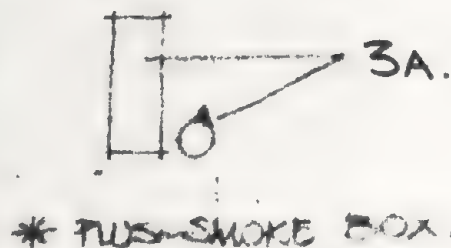
SET-UP. 32. ↓

DR. TINKERS WITH FUSES.

CAM 3 (A) DR. AT BOX.

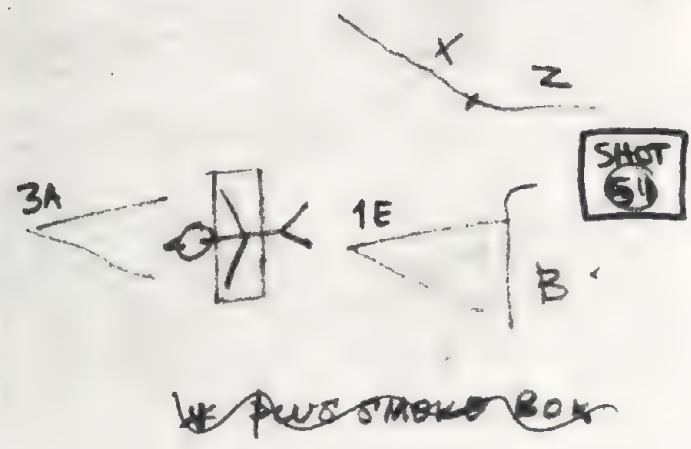
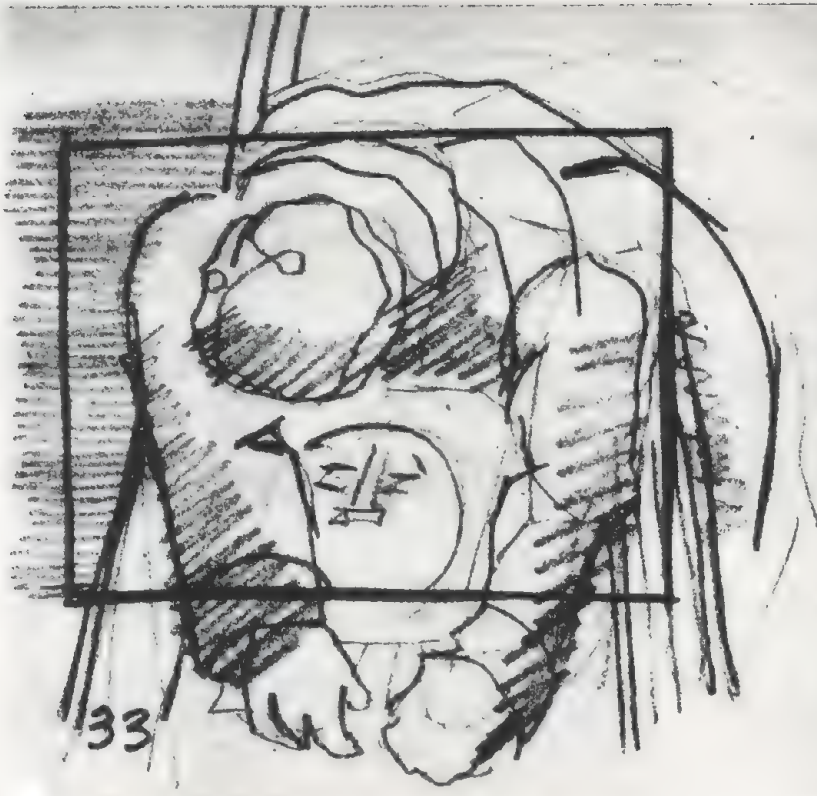
CAM 4 (E) SMOKE BOX.

SUPERIMPOSITION OF 3 + 4.



32

9407
55



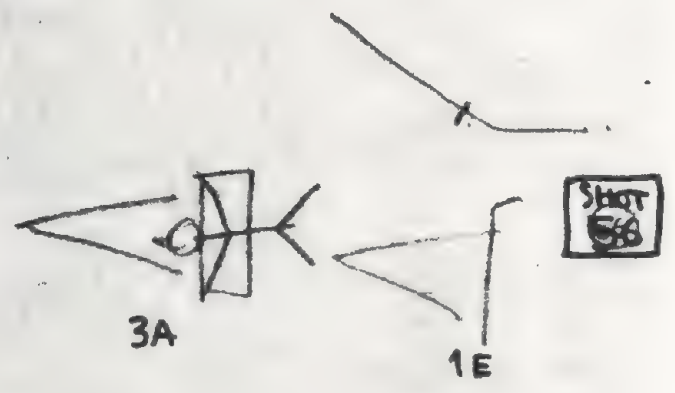
EPISODE .3. SCENE 8. ↑

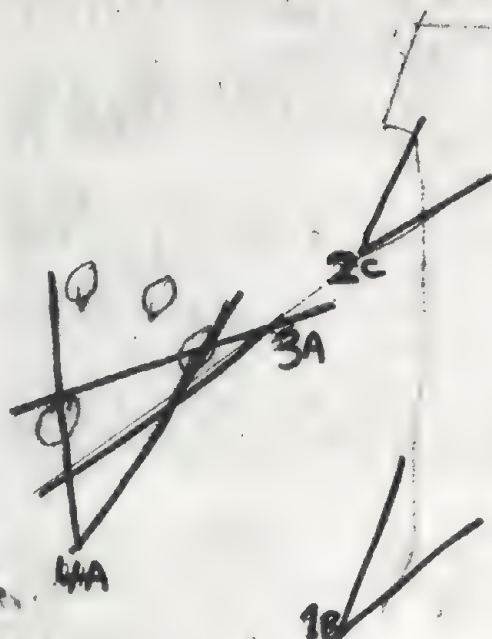
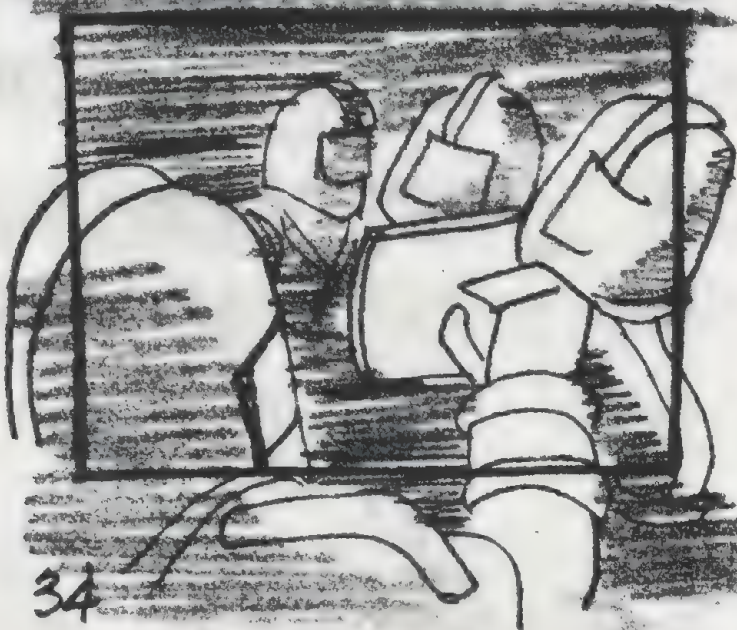
SET-UP. 33. DR. SLUMPED OVER FUSE BOX.

CAM. 1. (E). ON MODEL.
CAM. 3. (A). ON DR + FUSE BOX + BLUE.

CAM. 3 CHROMA-KEYED OVER CAM. 1.

EPISODE. 3. SCENE 10. ↓



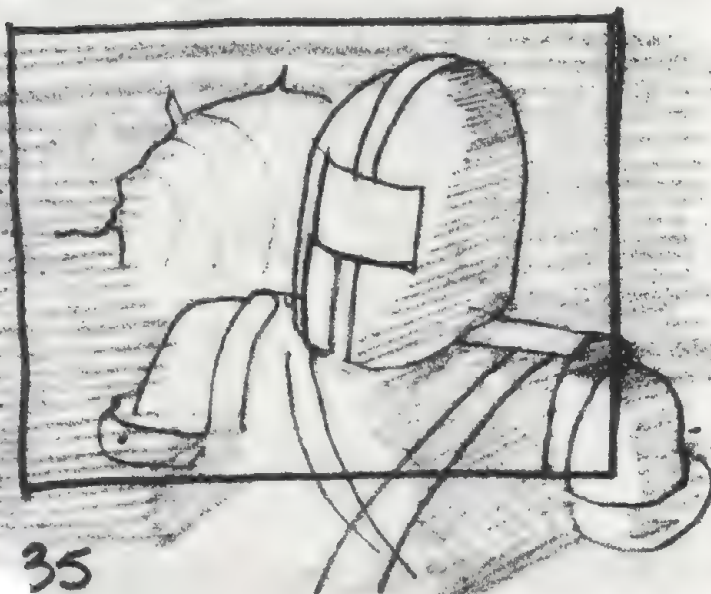


SHOTS

57
60
62

SET-UP 34.

CAM. 2. (C) ON MODEL.
CAM. 4. (A) ON CIS V BLUE.
CAM. 4. OVER CAM. 2.



SET-UP 35.

CAM. 1. (B) ON MODEL.
CAM. 3. (A) ON CIS V BLUE.
CAM. 3 OVER CAM. 1.

SHOTS

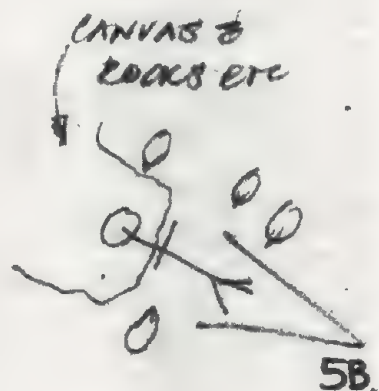
58
61

EPISODE 3
SCENE 11

SET-UP 36.

CS BODY ~ SHOULDERS
CAM. 5(B) STRAIGHT.

INTER-
CUTTING

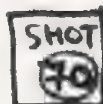
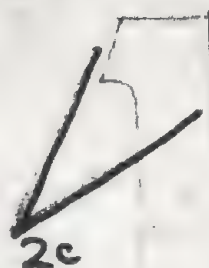
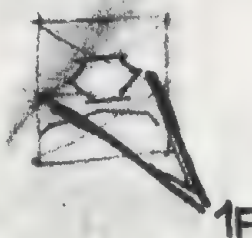


SHOT

59



FIRST PASS



SECOND PASS

3c

EPISODE 3. SCENE 16.

SET-UP. 41.

ARTISTES SEE GRAV-SHAFT & ENTER.

PASS I.

CREATING COMPOSITE SETTING.

CAM. 2 (C) ON MODEL TUNNEL.

CAM. 1 (F) ON DOOR.

CAM. 3 (C) ON MODEL OF SIDE PIECES V BLUE.

CAM. 1. MATTED ON TO CAM. 2.

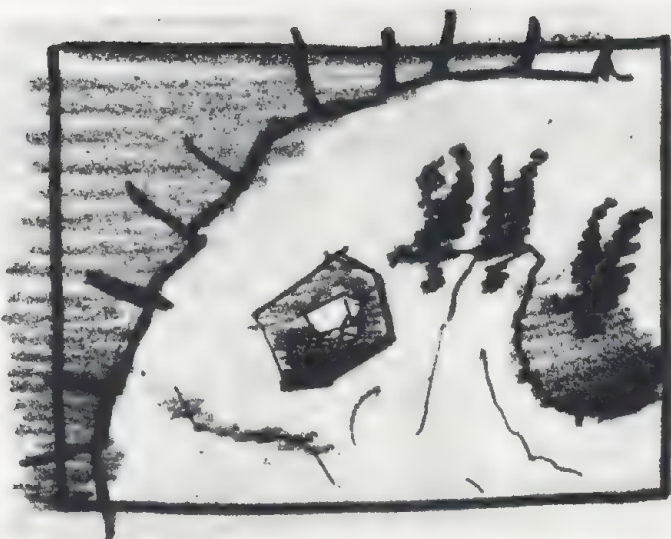
CAM. 3. ELECTRONICALLY MATTED (OR CHROMA-KEYED) ON TO CAM. 1+2

PASS II.

ADDING FIGURES.

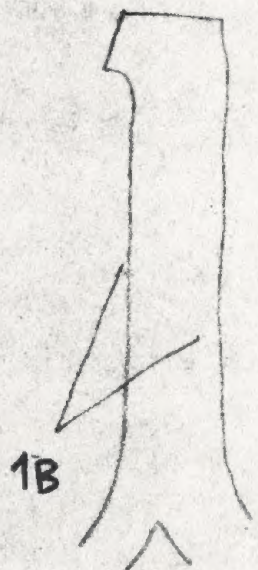
CAM. 5 (C). ON ARTISTES GOING THRU' DOOR V BLUE.

CAM. 5 CHROMA-KEYED OVER VT REPLAY OF PASS I.





43 (AS 38!)



SHO
72

EPISODE. 3. SCENE. 16.

SET-UP. 43.

3/5 AS THEY WATCH EKPLSION.
REVERSE ANGLE OF .42.

CAM. 1.(B). ON MODELS.

CAM. 3.(D). ON ARTISTES U BLUE.

CAM. 3. CHROMA-KEYED OVER CAM. 1.

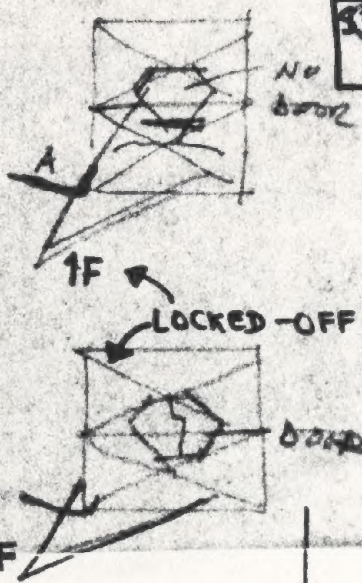
64

SHOT 71

FIRST PASS

SECOND PASS

SCENE 16 EPISODE 3



SET-UP. 42. ↑

BLASTING OPEN THE GRAV-SHAFT DOOR.

PASS. I.

CAM. 1. (F). LOCKED OFF ON MODEL DOOR.
DOOR OPEN - CHARGE FIRE - SHOT HELD.

PASS. II

CAM. 1. (F). LOCKED OFF - DOOR CLOSED.
CAM. 4. (A). ON ARTISTES V BLUE
CAM. 4 CHROMA-KEYED OVER CAM. 1. CUTTING TO VT PASS I AT FLASH.

SET-UP. 44. ↓

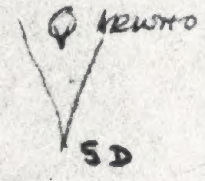
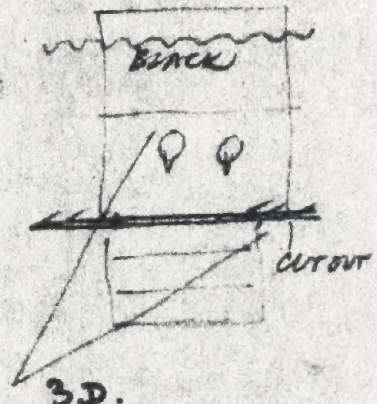
DR ~ THEN LEEA & IDAS GO DOWN GRAV SHAFT.

CAM. 1 (F) MODEL OF DOOR.
CAM. 3 (D) 2IS V BLACKS
CAM. 5 (D) DR. V BLUE.

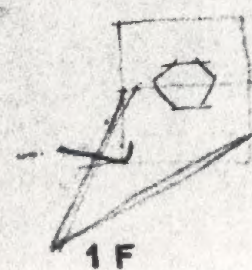
CAM. 5. CHROMA-KEYED OVER CAM. 2.
CAM. 1. ELECTRONICALLY MATTED OVER COMPOSITE OF CAMS 5+3.

CAM. 5. SLOWLY CRANES UP ~ THEN
CAM. 3. SLOWLY CRANES UP.

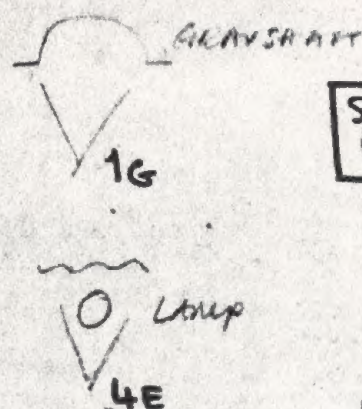
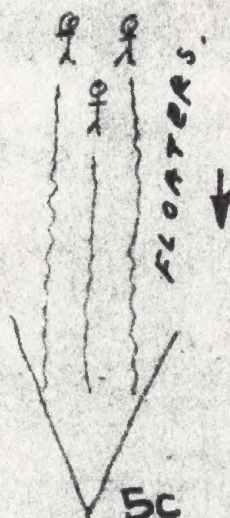
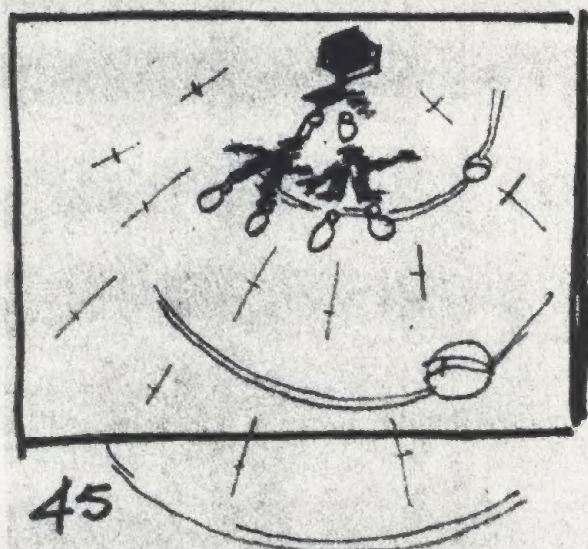
EPISODE 3
SCENE 16



SHOT 73



44



SHOT 74

SET-UP. 45. ↑

THEY DRIFT DOWN TOWARDS CAMERA.

CAM. 1.(G). ON MODEL GRAV SHAFT.

CAM. 4.(E). ON LIGHTING EFFECT BOX.

CAM. 5.(C). ON ARTISTS (LYING ON ROSTRA) v BLUE.

CAM. 5. CHROMA-KEYED OVER CAM'S 1+4.

CAM 5 ZOOMS / TRACKS / CRANES IN

CAM. 1+4 PAN DOWN ONLY A LITTLE & VERY SLOWLY.

SET-UP. 46. ↓

DRIFT TO BOTTOM.

CAM. 1.(G) ON MODEL GRAV. SHAFT.

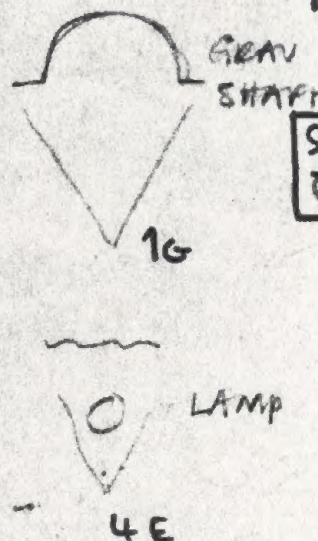
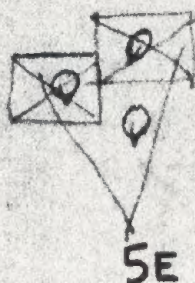
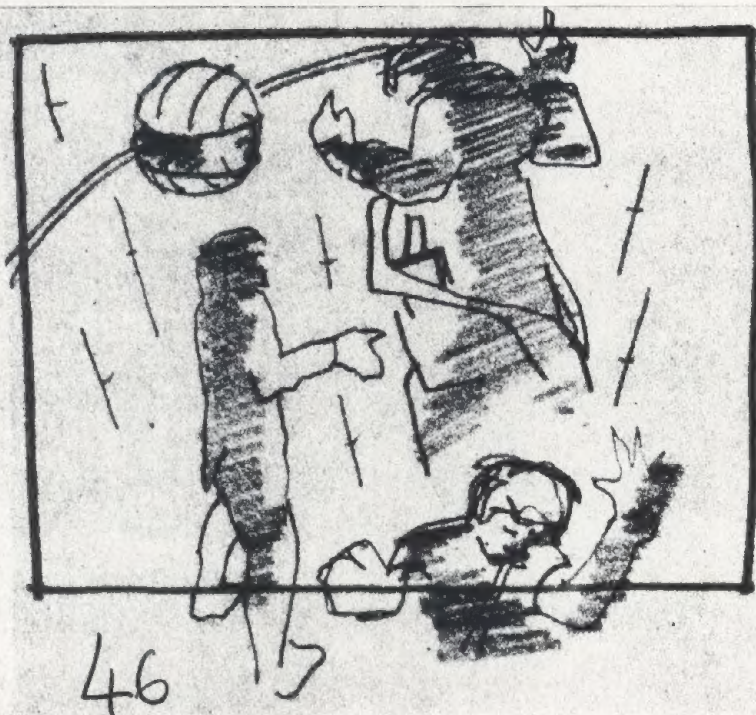
CAM. 4.(E). ON LIGHTING EFFECT BOX.

CAM. 5.(C). ON ARTISTS (STANDING ON ROSTRA) v BLUE.

CAM. 5 CHROMA-KEYED OVER CAMS 4+1.

CAM. 5. CRANES UP - SLOWLY.

CAM'S 4+1 MOVE UP BUT SLOWLY.



SHOT 75

EPISODE
SCENE 1

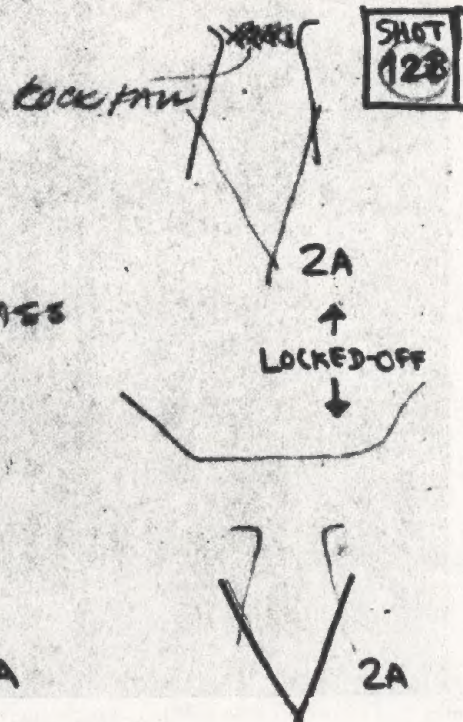
(66) 

1st PASS



59

EPISODE 4. SCENE 26.



2ND PASS

SET-UP. 59.

K9 BLASTS THROUGH THE ROCKS.

PASS. I.

CAM. 2 (A) ON MODEL WITH PILE OF ROCKS
(LOCKED OFF)

PASS. II.

CAM. 2. (A) LOCKED OFF
ON MODEL WITH ROCKS OUT.

CAM. 3. (A). ON ARTISTES V BLUE WATCHING.

CAM. 3. CHROMA-KEYED OVER VT WITH CUT
TO CAM (2) AT EXPLOSION.